M1503
G593L53
cop.2
V

UNIVERSITY OF ILLINOIS-URBANA
M1503G593L53 C002
LITTLE MISS NOBODY LONDON
3 0112 016600584

M1503
G593L53
cop.2

LITTLE MISS NOBODY

A MUSICAL COMEDY.

Written by
H. GRAHAM,

Composed by
ARTHUR E. GODFREY.

From a photo by permission of Alfred Ellis Upper Baker St. W.

W. George

Vocal Score 6/- net
Pianoforte Solo 3/- net

LONDON:
HOPWOOD & CREW LTD 42 NEW BOND STREET, W.
AGENTS, WHITE-SMITH, MUSIC PUBLISHING CO., BOSTON, NEW YORK & CHICAGO.

Copyright.

All performing Rights in this Opera are reserved. Single detached numbers may be sung at Concerts, not more than two at one Concert, but they must be given without Stage Costume or Action. In no case must such performance be announced as a "Selection" from the Opera. Application for right of performing the above Opera must be made to MR TOM B. DAVIS, *or* MR YORKE STEPHENS, *Lyric Theatre, London.*

H.G. BANKS, LTD.

UNIVERSITY OF
ILLINOIS LIBRARY
AT URBANA CHAMPAIGN
MUSIC

LITTLE MISS NOBODY.

A New Musical Comedy.

WRITTEN BY

HARRY GRAHAM.

MUSIC BY

ARTHUR E. GODFREY.

ADDITIONAL NUMBERS BY

LANDON RONALD.

VOCAL SCORE	6s. net.
PIANOFORTE SCORE	3s. ,,
LYRICS	6d. ,,

LONDON:

HOPWOOD & CREW, 42, New Bond Street, W.

BOSTON, NEW YORK and CHICAGO:

THE WHITE-SMITH MUSIC PUBLISHING COMPANY.

All performing Rights in this Opera are reserved. Single detached numbers may be sung at Concerts, not more than two at one Concert, but they must be given without Stage Costume or Action. In no case must such performance be announced as a "Selection" from the Opera. Application for right of performing the above Opera must be made to Mr TOM B. DAVIS or Mr. YORKE STEPHENS, Lyric Theatre, London.

Performed at The Lyric Theatre, London, under the direction of Mr. TOM B. DAVIS.

DRAMATIS PERSONÆ.

The Earl of Cripplegate, K.C.B.		Mr. Cairns James
Guy Cheviot		Mr. Yorke Stephens
Gussie Stilton	(his Cousin)	Mr. L. Mackinder
Dominie Crockett	(Gussie's Tutor)	Mr. Lionel Brough
Christopher Potter	(Something in the City)	Mr. Fred Eastman
Dandy Triplet	(a Music Hall Artiste)	Mr. Frank Lacy
Jock Jamieson	(a Highland Servant)	Mr. Ernest Hendrie
Lady Cheviot Stilton	(of Loch Stitchie Castle)	Miss Maria Davis
Violet	(her Daughter)	Miss Alice De Winton
Lady Gwendoline	(the Earl of Cripplegate's Daughters)	Miss Lois Everard
Lady Geraldine		Miss Nellie Evelyn
Lady Marjoline		Mils Mabel Tempest
Maggie	(a Highland Lassie)	Miss Helen Layton
Tiny Triplet		Miss Lydia West
Tootsie Triplet		Miss Dora Dent
Trixie Triplet		Miss Gracie Leigh
Elsie Crockett	"Little Miss Nobody" (Governess to the Earl of Cripplegate's Daughters.)	Miss Kate Cutler

Guests, Gillies, &c., &c.

Principal Dancer ... ... Miss Darine Kerry.

Dancers—Misses Lily McIntyre, Maud Rundell Florence Wilson, Lucy Murray May Lynn and Ethel Maynard

---

ACT I. ... ... The Hall, Loch Stitchie Castle (Morning)

ACT II. ... ... The Same (Evening)

Produced under the direction of Mr. YORKE STEPHENS.

CONTENTS.

ACT I.

No.		Page
1.	Opening Chorus ... ... "When the cat's away"...	1
2.	Song ... ... "Domestic Economy"	13
3.	Trio ... ... "Advertisements"	18
4.	Duet ... ... "The Art of Entertaining"	22
5.	Song ... ... "The Gay Excursionist"...	37
6.	Song ... ... "Cupid, the naughty little Lad"	43
7.	Dance ... ... "Brush and Dust-pan"	47
8.	Song ... ... "The Motion of the Hand"	50
9.	Trio ... ... "The Bread and Butter Girls."	56
10.	Song ... ... "Puff, Puff"	60
11.	Song ... ... "Eye Openers"	63
12.	Finale	68

ACT II.

13.	Opening Chorus	75
14.	Duet... ... ... "Church and Stage"	84
15.	Song ... ... "The Modern Bohemian Girl"	94
16.	Song ... ... "The Home-made Military Band"	97
17.	Gavotte . ... "White Heather"	108
18.	Ballad ... ... "The Old Love and the New"	116
19.	Song ... ... "Trixie, of Upper Tooting"	120
20.	Duet ... ..."The Language of Love...	123
21.	Song ... ... "Rather Awkward"	129
22.	Trio ... ... "Twa's Company—Three is none"	134
23.	Duet ... ... "There's a screw loose somewhere"	140
24.	Song and Chorus ... ... "Legend of the Castle Spectre"	144
25.	Sestet ... ... "Mad as a Hatter."	164
26.	Finale	172

SUPPLEMENTARY NUMBERS.

27.	Song ... ... "Ghosts"	177
28.	Song ... ... "The People all come to see us"	181
29.	Song ... ... "Mary Ann"	184
30.	Song ... ... "We'll just sit it out"	188
31.	Song ... ... "Wee little bit of a thing like that"	191
32.	Song and Chorus ... ... "Highland Sport"	197
33.	Song ... ... "Why should we part?"	204

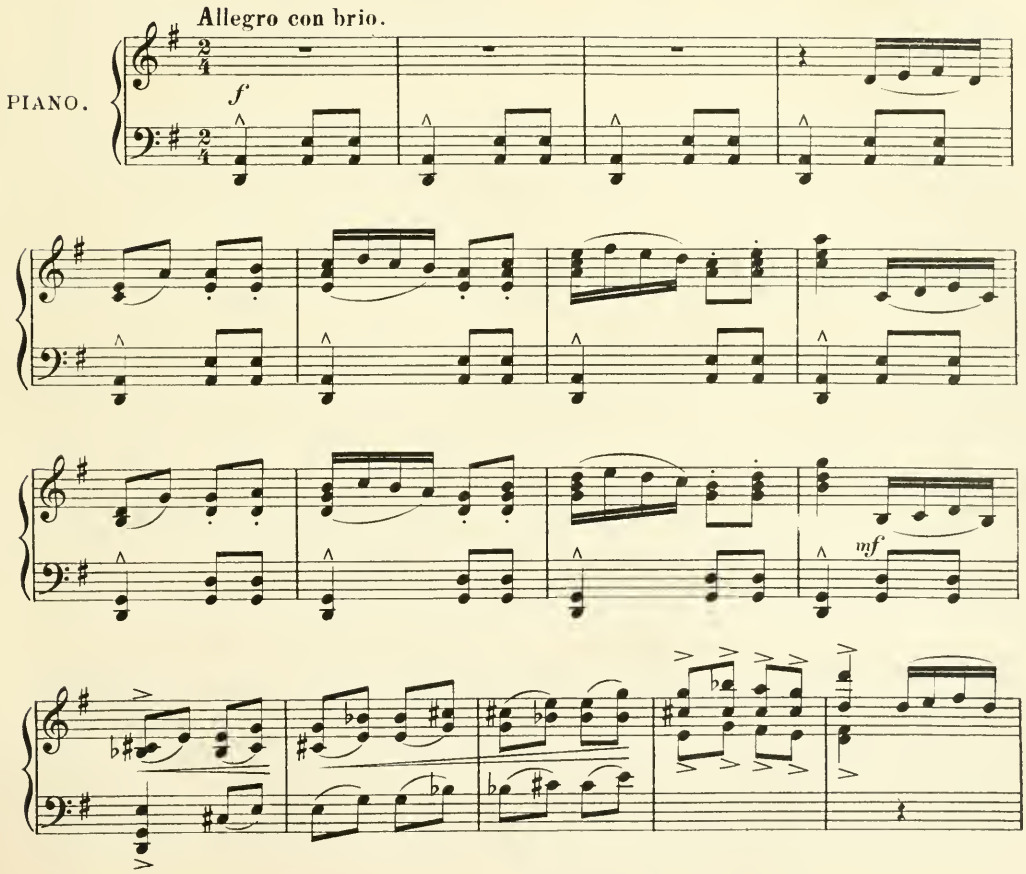
"LITTLE MISS NOBODY."

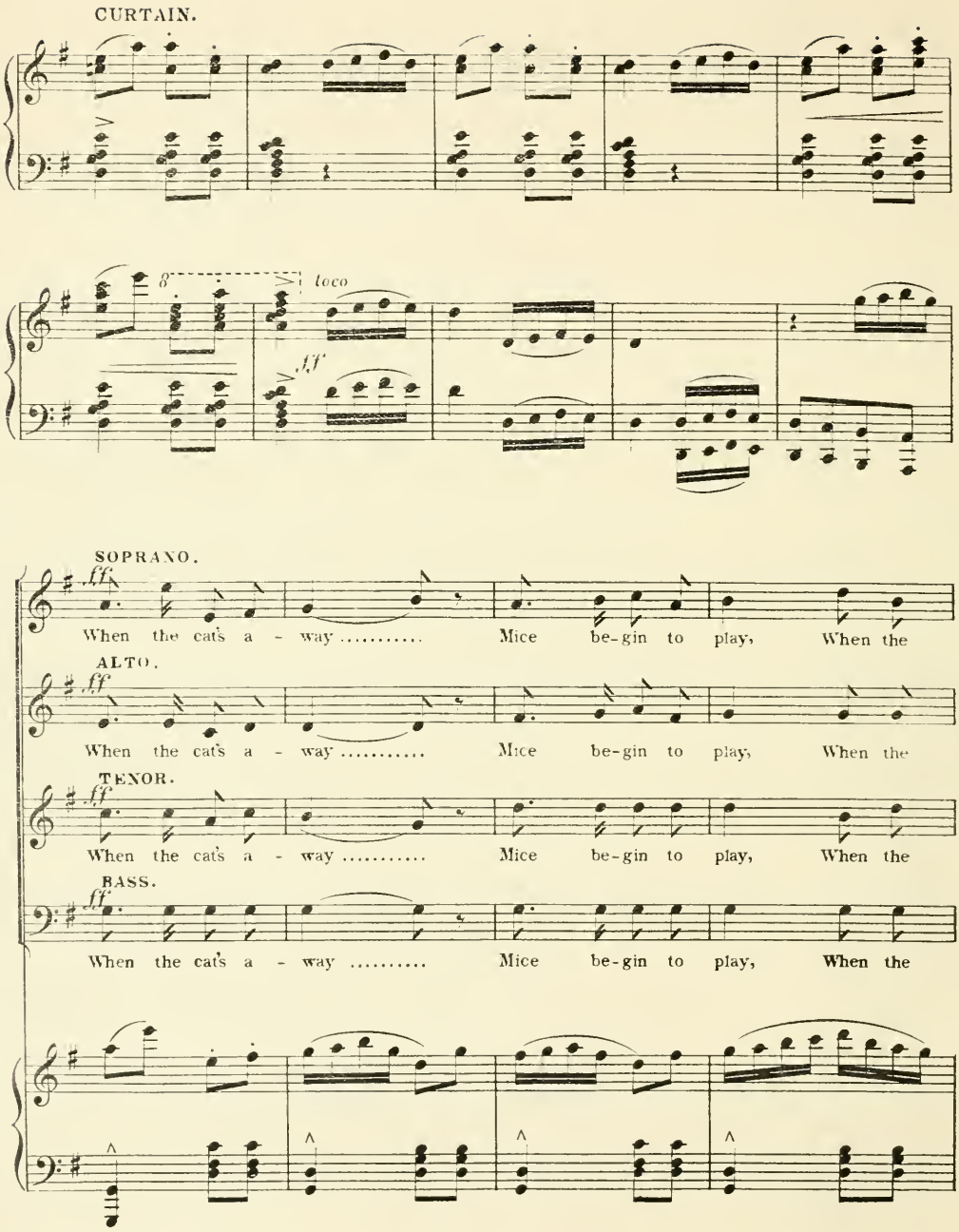
A MUSICAL COMEDY IN TWO ACTS.

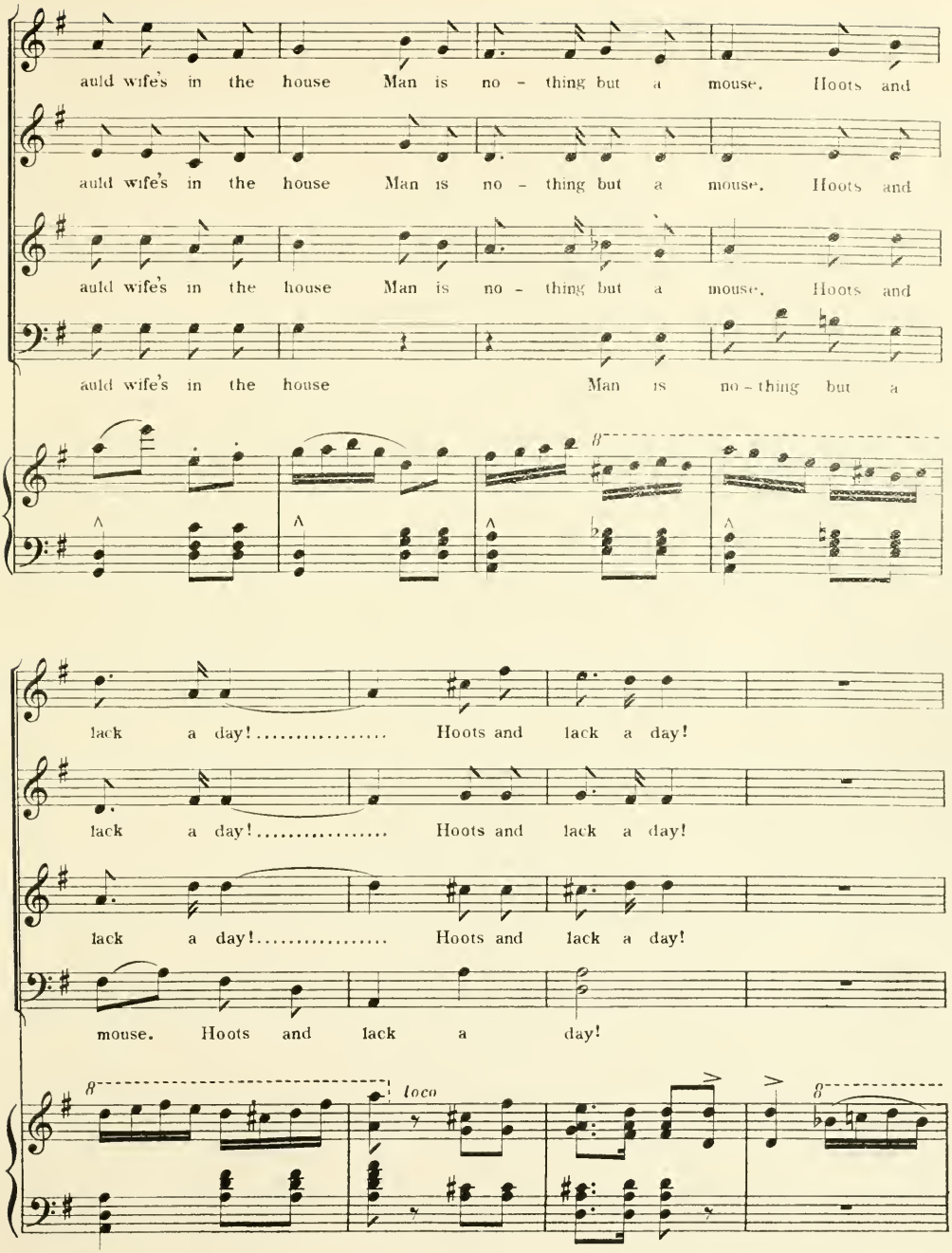
WRITTEN BY
H. GRAHAM.

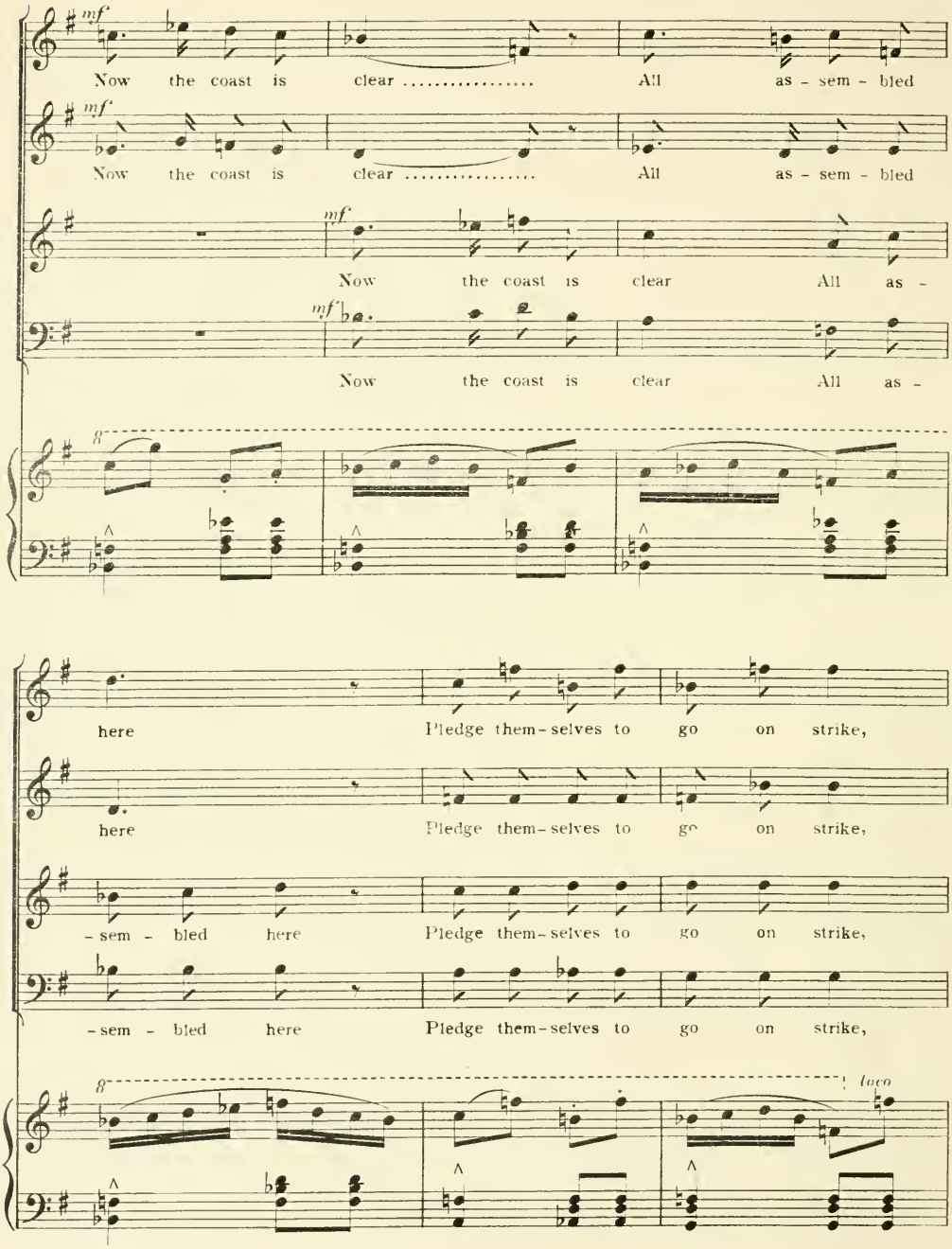
COMPOSED BY
ARTHUR E. GODFREY.

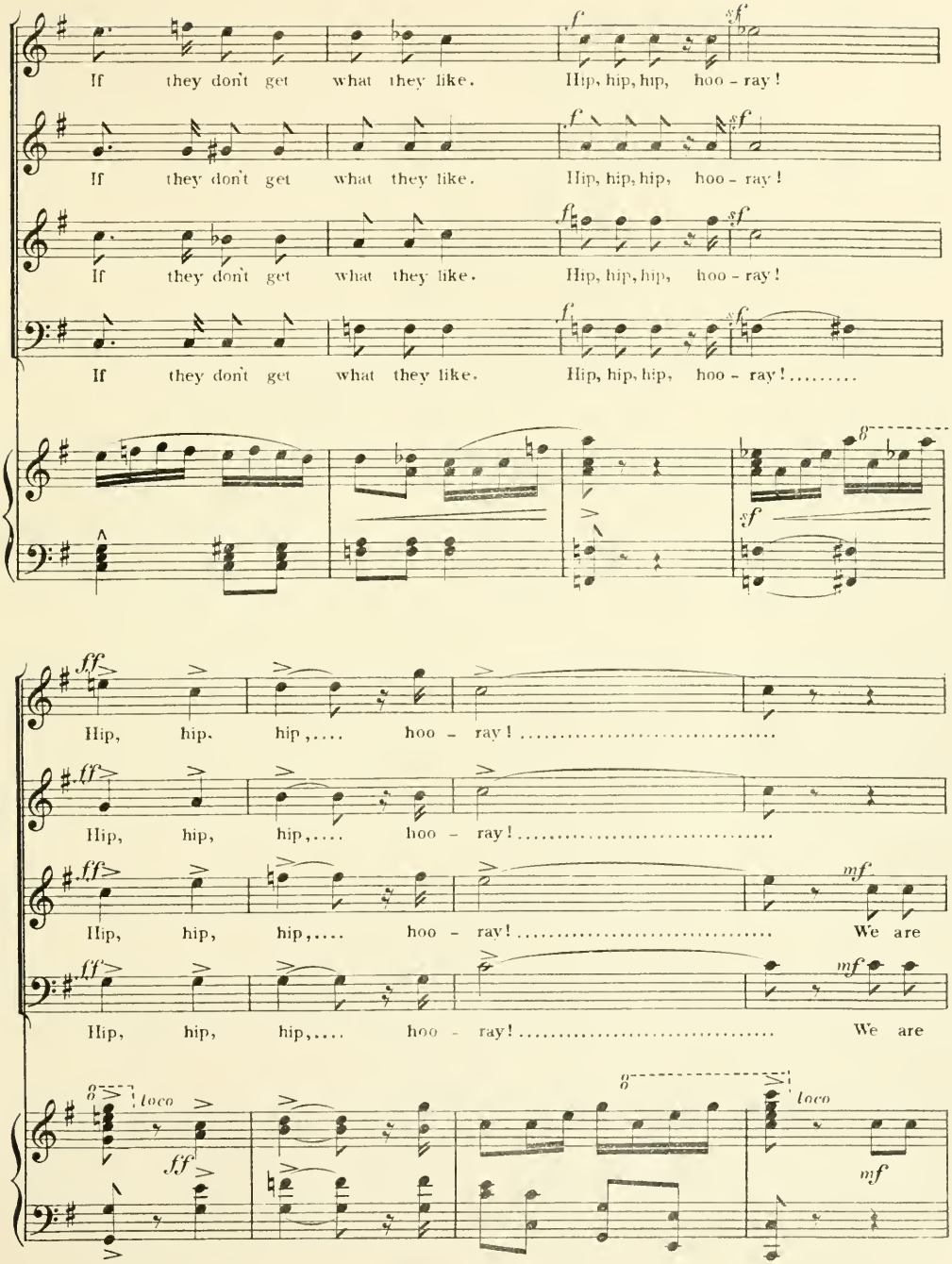
No. 1. OPENING CHORUS — "WHEN THE CAT'S AWAY."

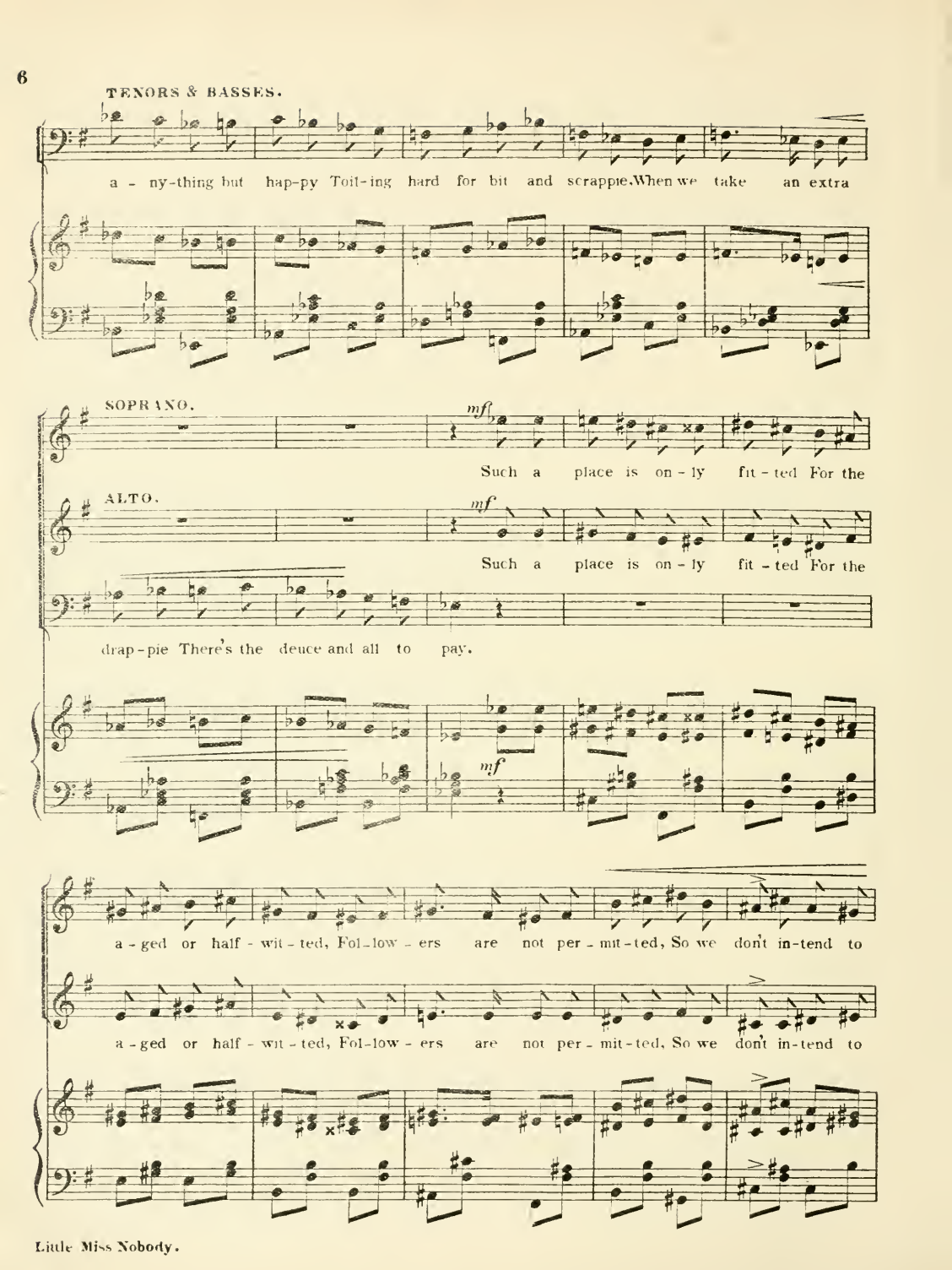


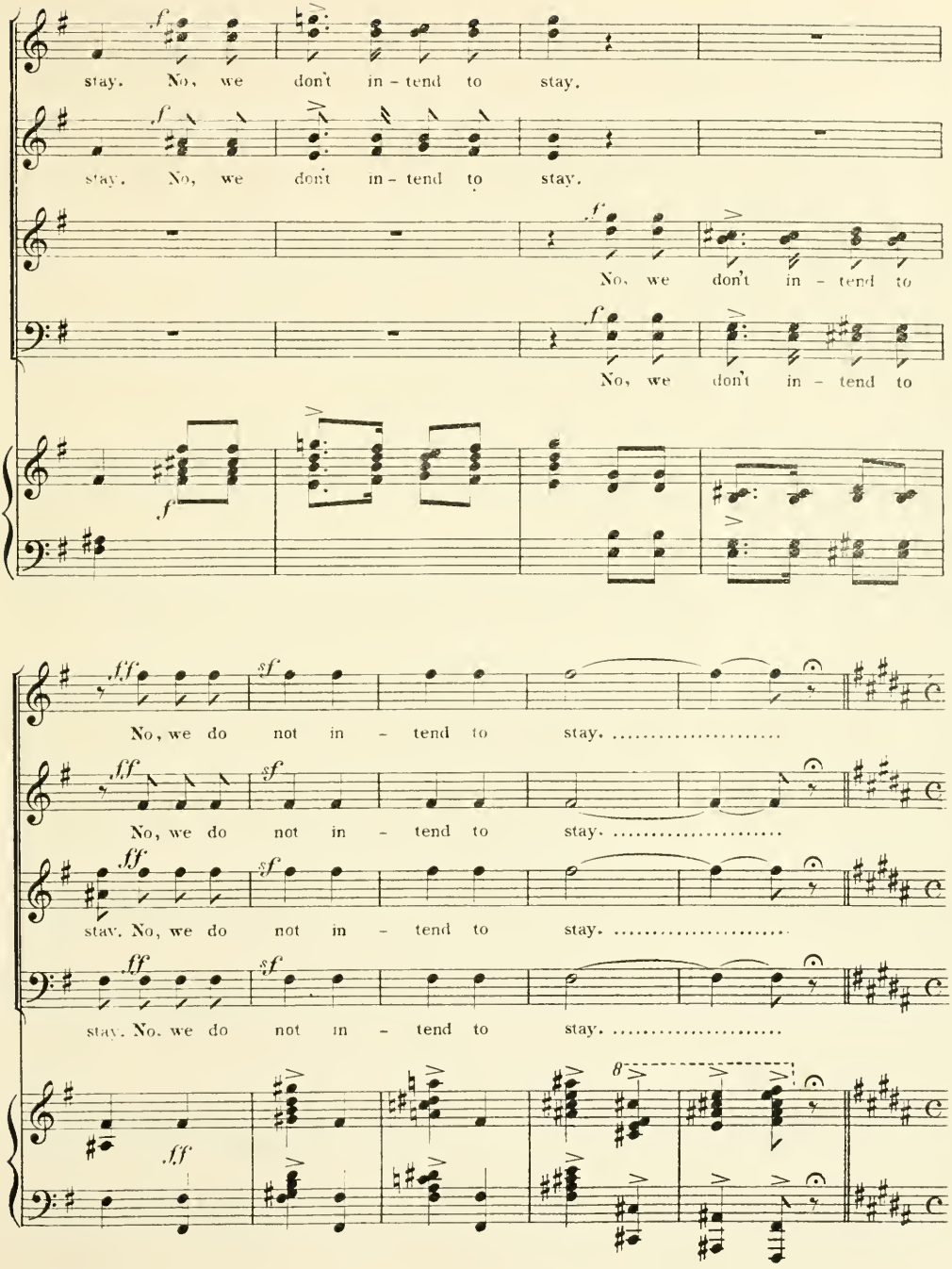

CURTAIN.
8
loco
ff
SOPRANO.
ff
When the cat's a - way ..... Mice be-gin to play, When the
ALTO.
ff
When the cat's a - way ..... Mice be-gin to play, When the
TENOR.
ff
When the cat's a - way ..... Mice be-gin to play, When the
BASS.
ff
When the cat's a - way ..... Mice be-gin to play, When the

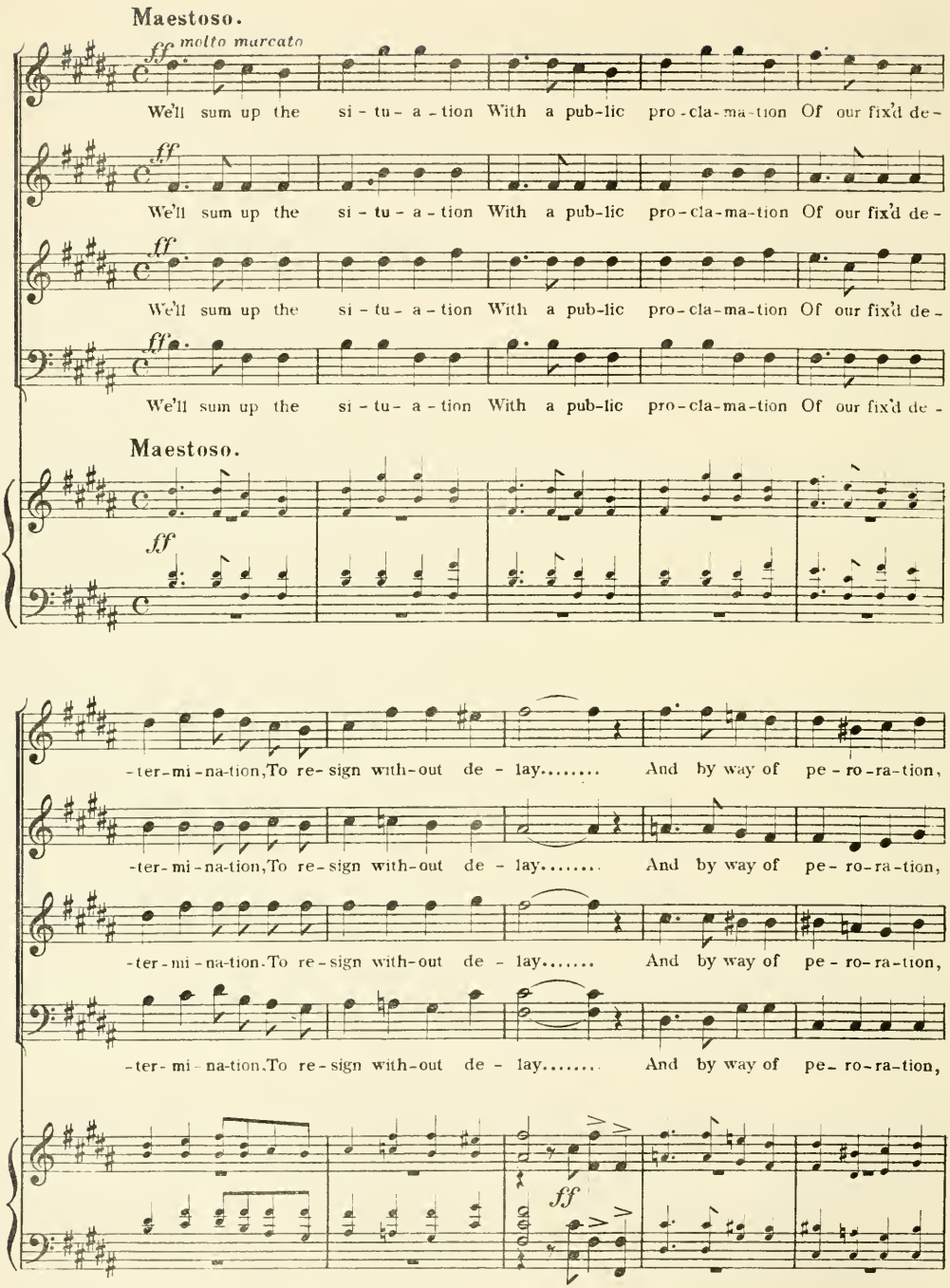

auld wife's in the house Man is no - thing but a mouse. Hoots and
auld wife's in the house Man is no - thing but a mouse. Hoots and
auld wife's in the house Man is no - thing but a mouse. Hoots and
auld wife's in the house Man is no - thing but a
lack a day! ..... Hoots and lack a day!
lack a day! ..... Hoots and lack a day!
lack a day! ..... Hoots and lack a day!
mouse. Hoots and lack a day!
8
8
loco
8

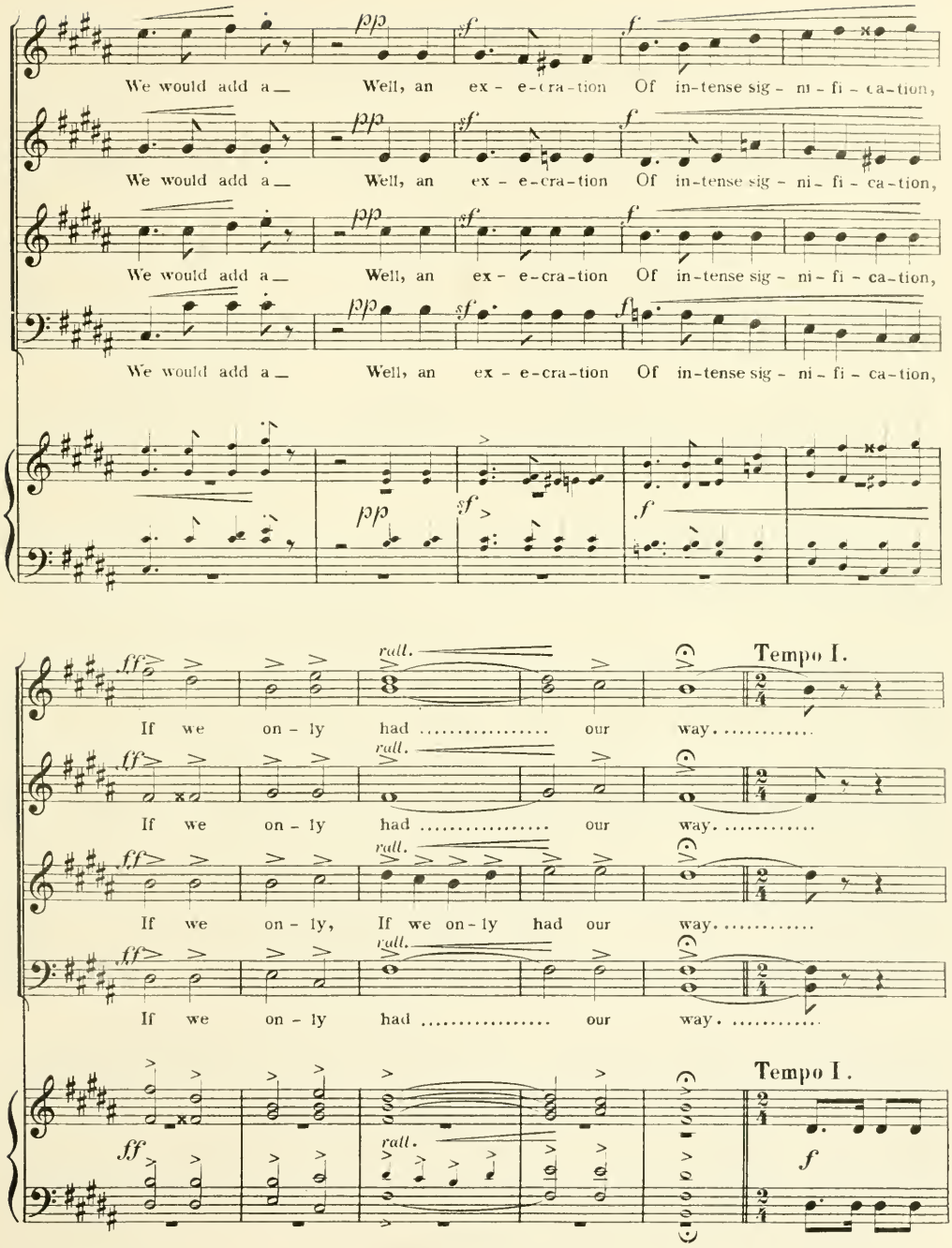

mf
Now the coast is clear ..... All as - sem - bled
mf
Now the coast is clear ..... All as - sem - bled
mf
Now the coast is clear All as -
mf
Now the coast is clear All as -
8
here Pledge them-selves to go on strike,
here Pledge them-selves to go on strike,
-sem - bled here Pledge them-selves to go on strike,
-sem - bled here Pledge them-selves to go on strike,
8
loco

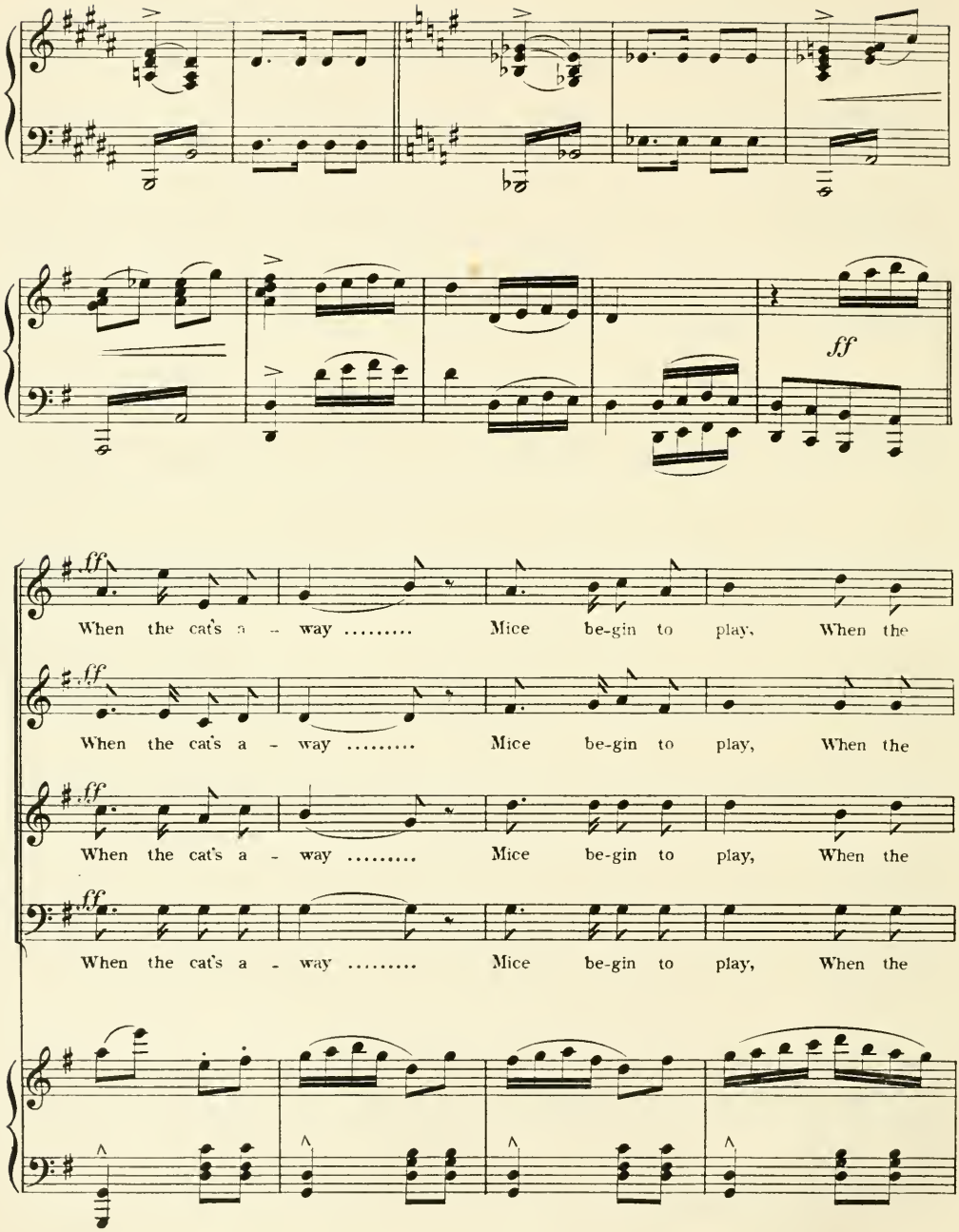

If they don't get what they like. Hip, hip, hip, hoo - ray!
If they don't get what they like. Hip, hip, hip, hoo - ray!
If they don't get what they like. Hip, hip, hip, hoo - ray!
If they don't get what they like. Hip, hip, hip, hoo - ray!.....
Hip, hip, hip,.... hoo - ray!.....
Hip, hip, hip,.... hoo - ray!.....
Hip, hip, hip,.... hoo - ray!..... We are
Hip, hip, hip,.... hoo - ray!..... We are
loco
loco

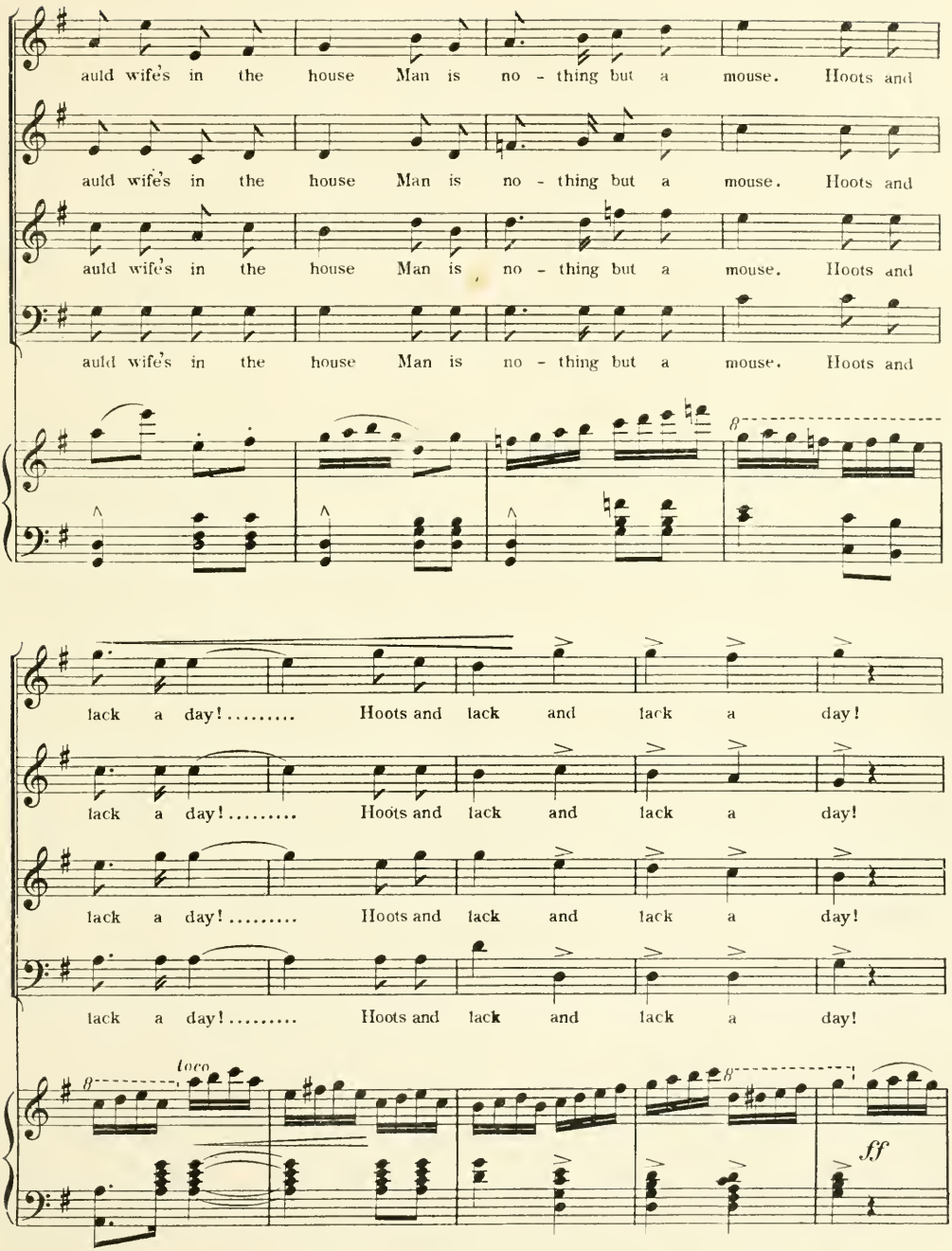

TENORS & BASSES.
a - ny-thing but hap-py Toil-ing hard for bit and scrappie. When we take an extra
SOPRANO.
mf
Such a place is on - ly fit - ted For the
ALTO.
mf
Such a place is on - ly fit - ted For the
drap-pie There's the deuce and all to pay.
mf
a - ged or half - wit - ted, Fol-low - ers are not per - mit - ted, So we don't in-tend to
a - ged or half - wit - ted, Fol-low - ers are not per - mit - ted, So we don't in-tend to

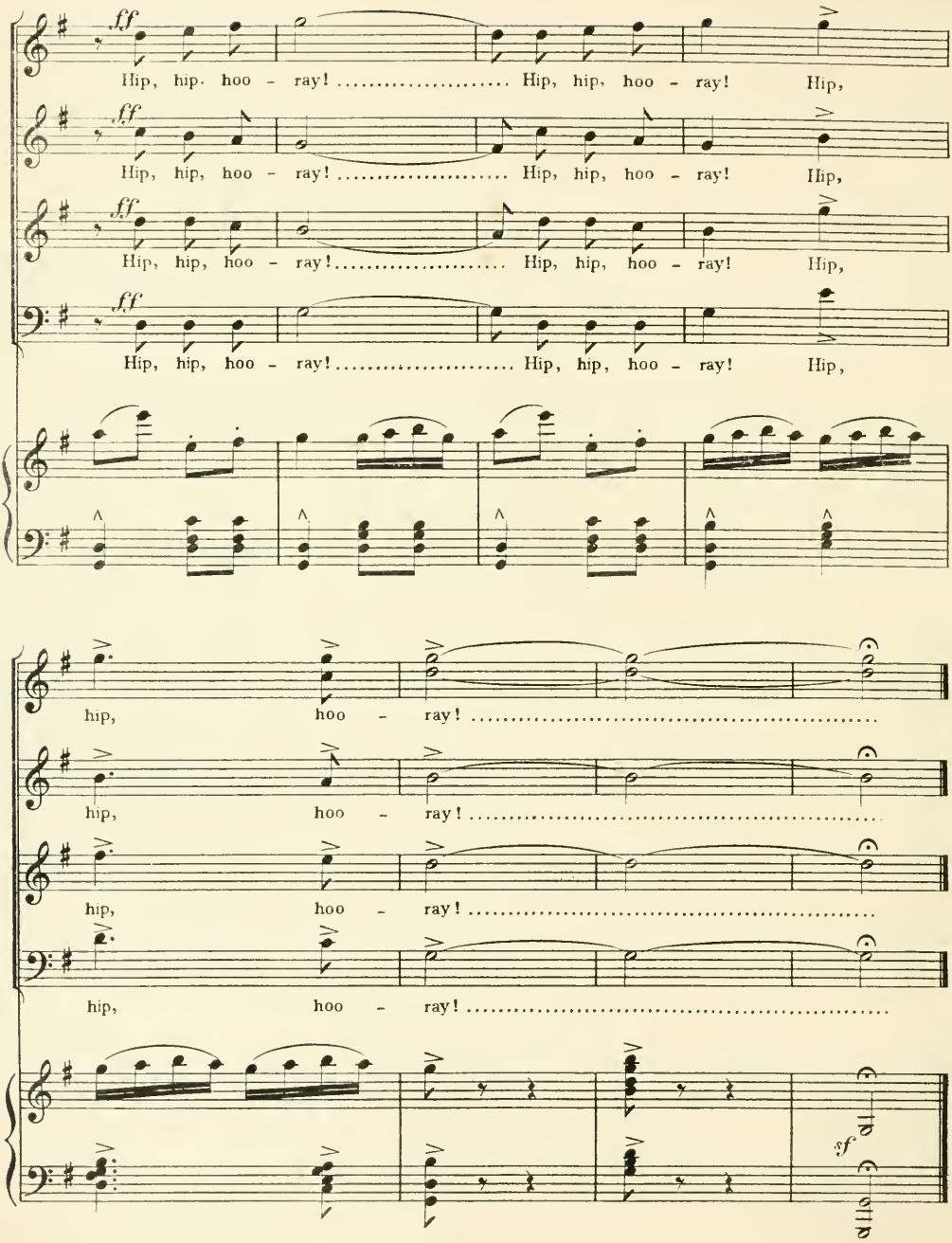

stay. No, we don't in - tend to stay.
stay. No, we don't in - tend to stay.
No, we don't in - tend to
No, we don't in - tend to
No, we do not in - tend to stay.
No, we do not in - tend to stay.
stay. No, we do not in - tend to stay.
stay. No, we do not in - tend to stay.


Maestoso.
ff molto marcato
We'll sum up the si - tu - a - tion With a pub-lic pro - cla - ma - tion Of our fix'd de -
ff
We'll sum up the si - tu - a - tion With a pub-lic pro - cla - ma - tion Of our fix'd de -
ff
We'll sum up the si - tu - a - tion With a pub-lic pro - cla - ma - tion Of our fix'd de -
ff
We'll sum up the si - tu - a - tion With a pub-lic pro - cla - ma - tion Of our fix'd de -
Maestoso.
ff
-ter - mi - na - tion, To re - sign with - out de - lay..... And by way of pe - ro - ra - tion,
-ter - mi - na - tion, To re - sign with - out de - lay..... And by way of pe - ro - ra - tion,
-ter - mi - na - tion. To re - sign with - out de - lay..... And by way of pe - ro - ra - tion,
-ter - mi - na - tion. To re - sign with - out de - lay..... And by way of pe - ro - ra - tion,
ff

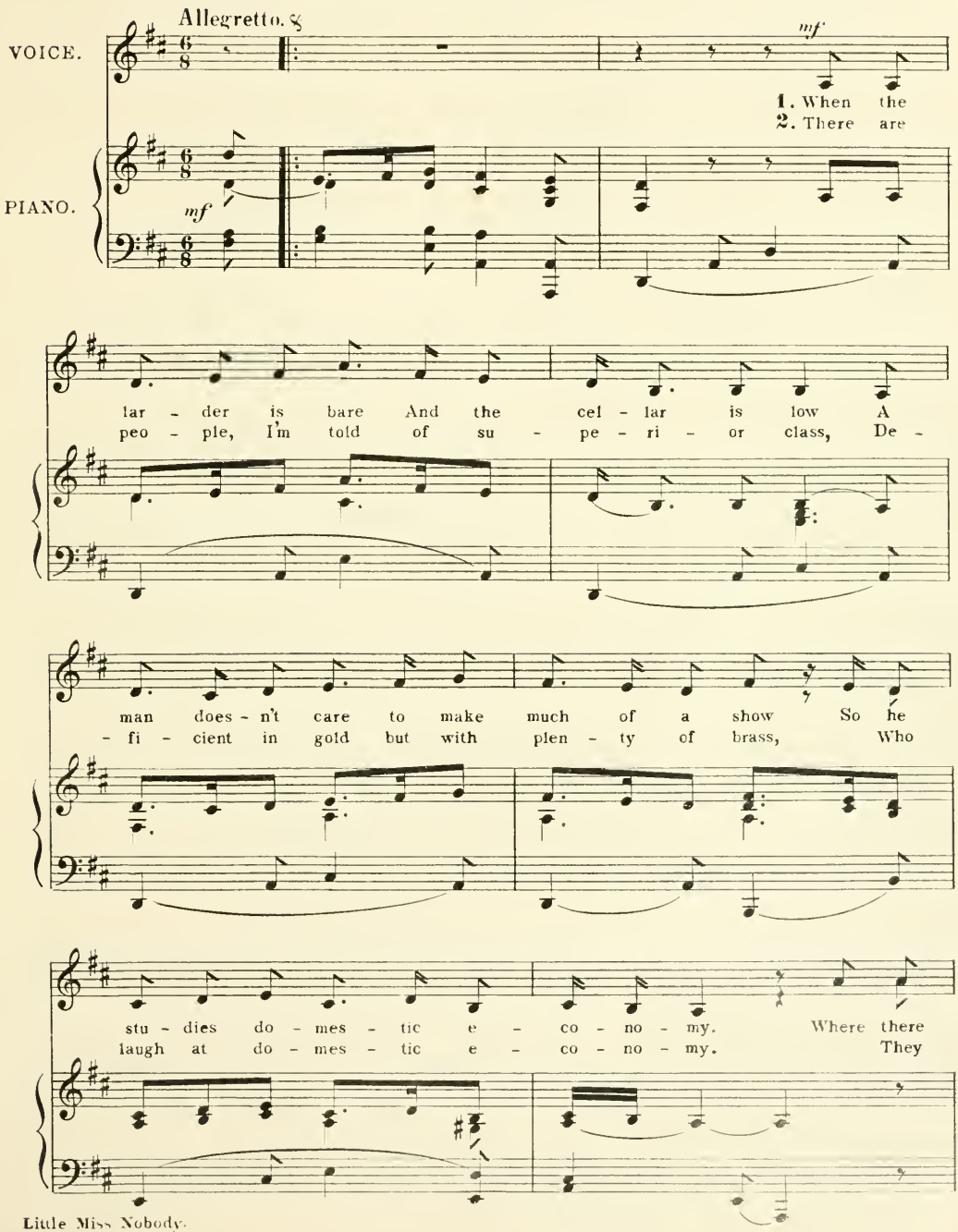

pp
sf
f
We would add a_ Well, an ex - e-cra-tion Of in-tense sig - ni - fi - ca-tion,
We would add a_ Well, an ex - e-cra-tion Of in-tense sig - ni - fi - ca-tion,
We would add a_ Well, an ex - e-cra-tion Of in-tense sig - ni - fi - ca-tion,
We would add a_ Well, an ex - e-cra-tion Of in-tense sig - ni - fi - ca-tion,
ff
rall.
Tempo I.
If we on - ly had ..... our way. .....
If we on - ly had ..... our way. .....
If we on - ly, If we on - ly had our way. .....
If we on - ly had ..... our way. .....
Tempo I.


ff
When the cat's a - way ..... Mice be-gin to play, When the
ff
When the cat's a - way ..... Mice be-gin to play, When the
ff
When the cat's a - way ..... Mice be-gin to play, When the
ff
When the cat's a - way ..... Mice be-gin to play, When the


auld wife's in the house Man is no - thing but a mouse. Hoots and
auld wife's in the house Man is no - thing but a mouse. Hoots and
auld wife's in the house Man is no - thing but a mouse. Hoots and
auld wife's in the house Man is no - thing but a mouse. Hoots and
lack a day! ..... Hoots and lack and lack a day!
lack a day! ..... Hoots and lack and lack a day!
lack a day! ..... Hoots and lack and lack a day!
lack a day! ..... Hoots and lack and lack a day!
loco
ff


ff
Hip, hip, hoo - ray! ..... Hip, hip, hoo - ray! Hip,
Hip, hip, hoo - ray! ..... Hip, hip, hoo - ray! Hip,
Hip, hip, hoo - ray! ..... Hip, hip, hoo - ray! Hip,
Hip, hip, hoo - ray! ..... Hip, hip, hoo - ray! Hip,
hip, hoo - ray! .....
hip, hoo - ray! .....
hip, hoo - ray! .....
hip, hoo - ray! .....
sf

No 2. SONG—(DOMINIE) "DOMESTIC ECONOMY"



used to be cla - ret We find bit - ter ale, In -
live in a flat In a ve - ry swell street And

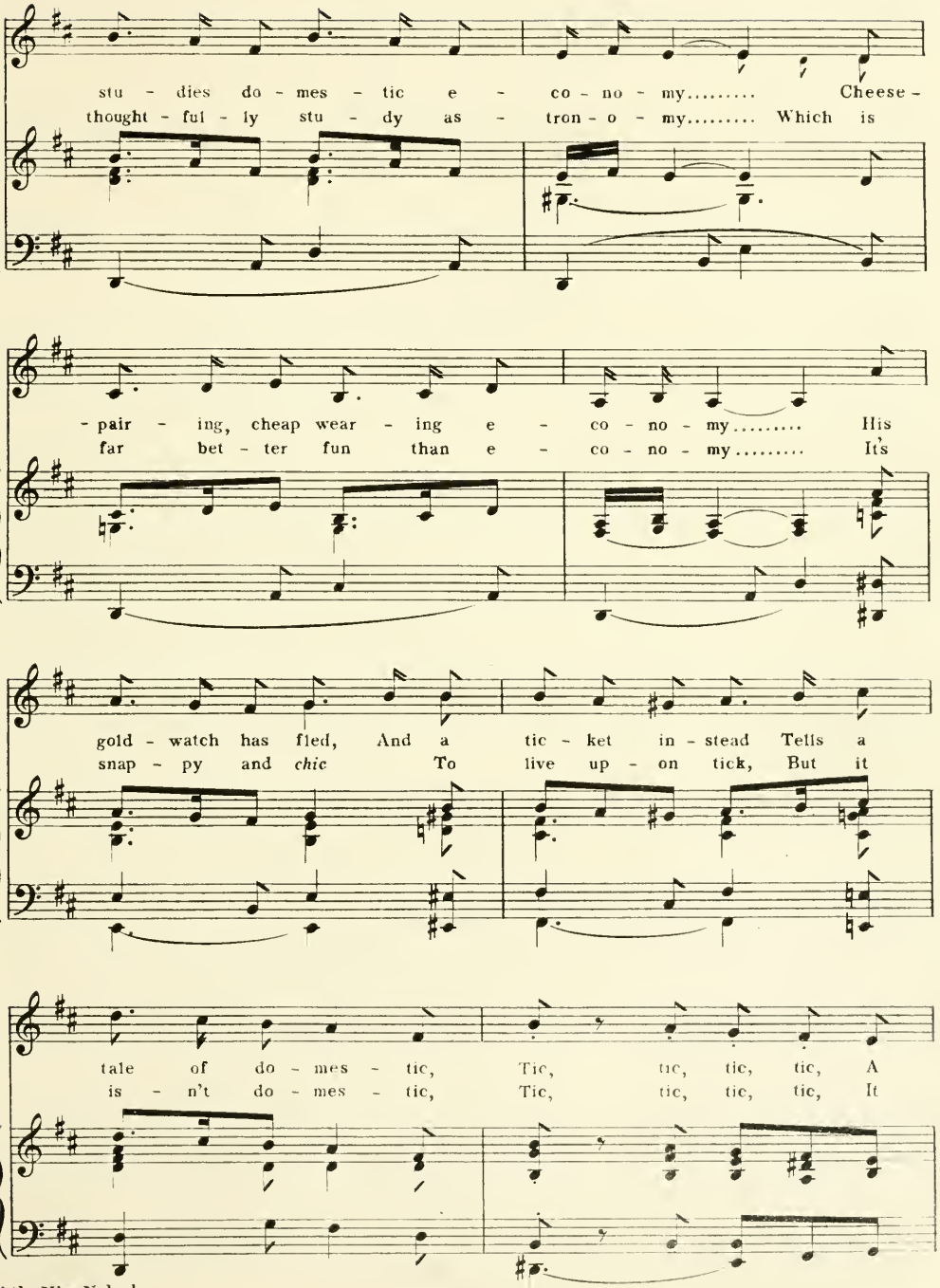
- stead of a Han - som, the un - der - ground rail And the
cut a fine fi - gure a - mong the e - lite But when -

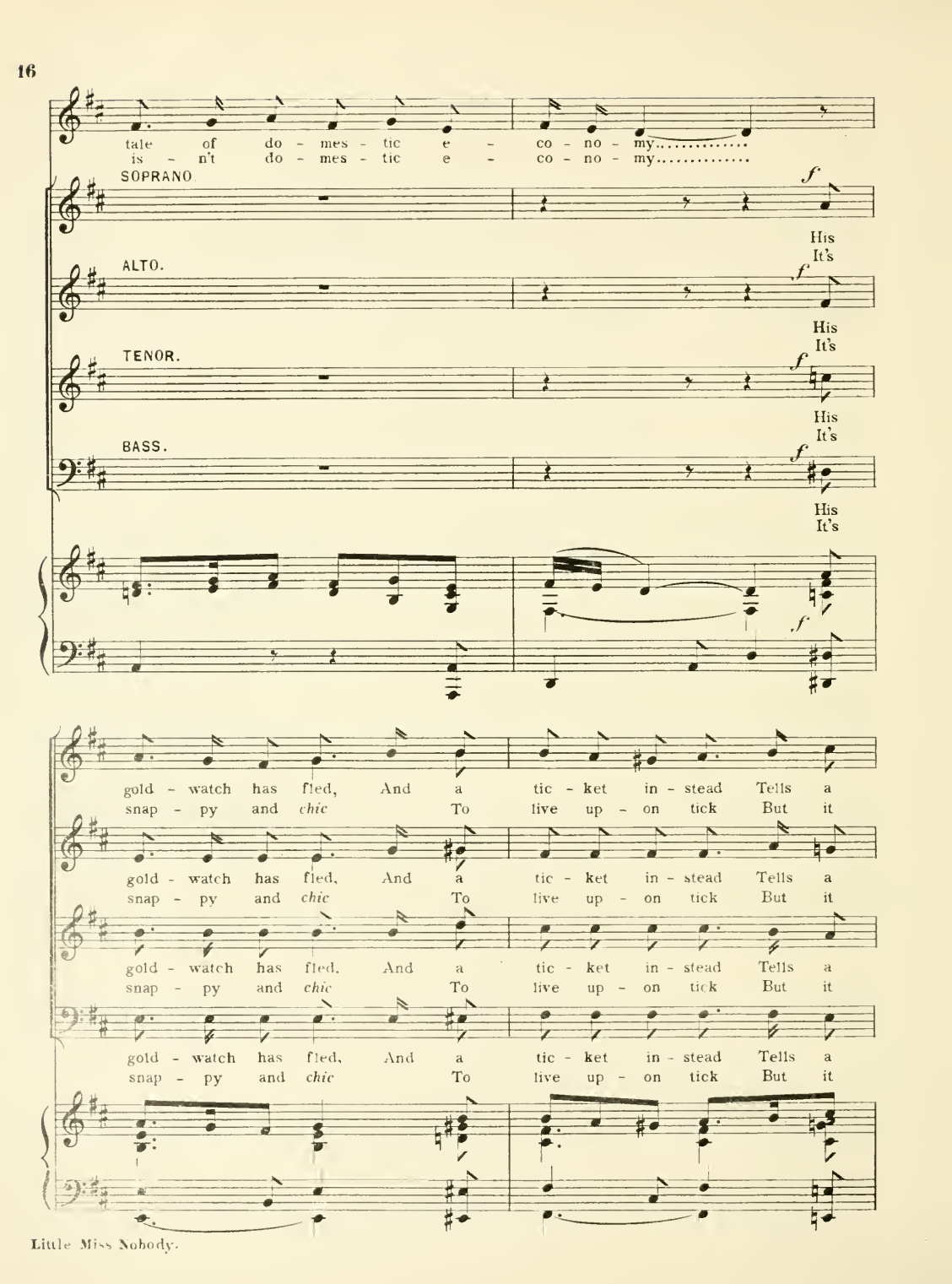
age of his hat tells a ter - ri - ble tale A
- e - ver their trades - men they hap - pen to meet They

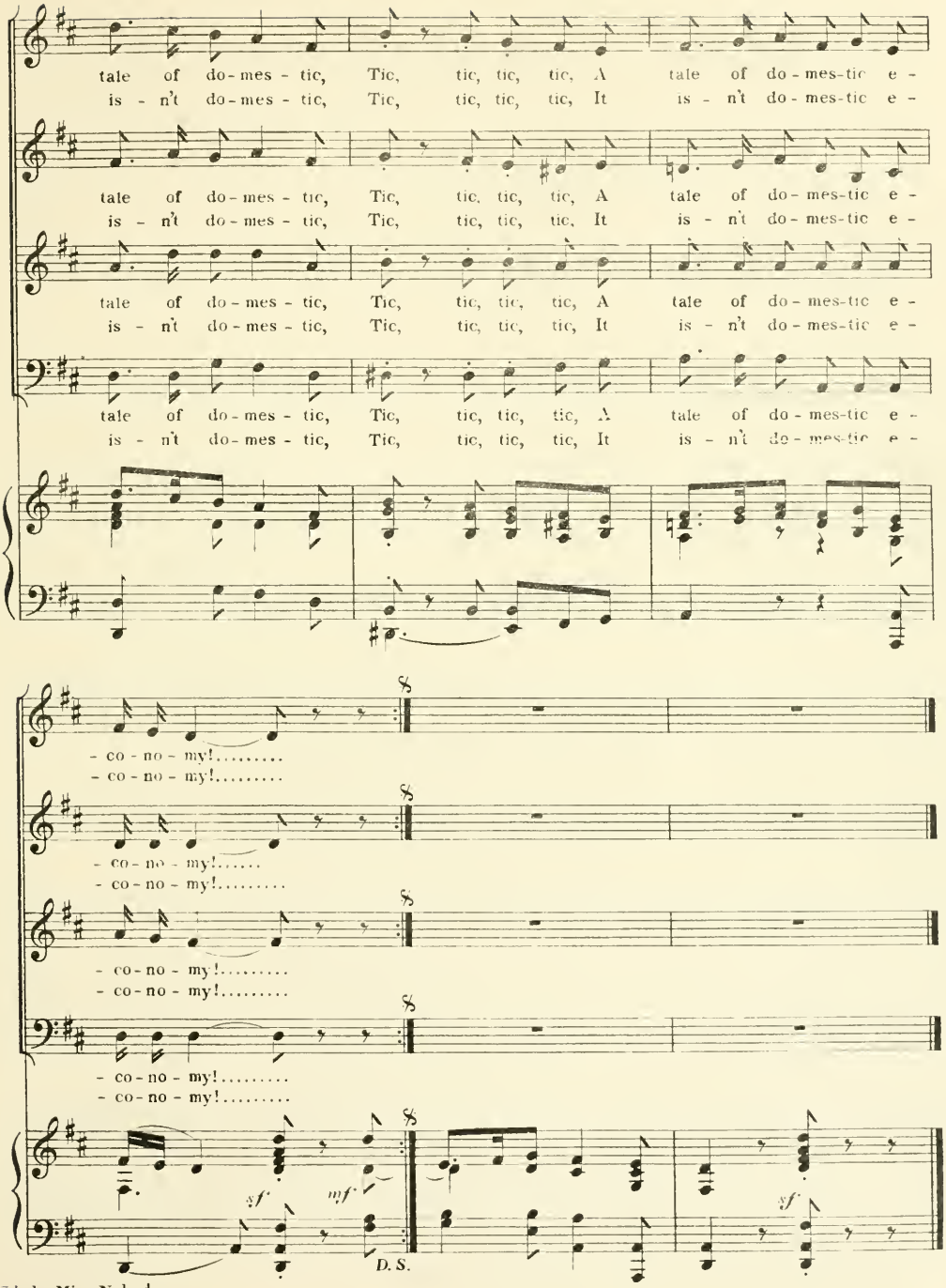
rall. *a tempo.*

- le of do - mes - tic e - co - no - my! Yes, he
- delt - ful - ly stu - dy as - tron - o - my! Yes, they

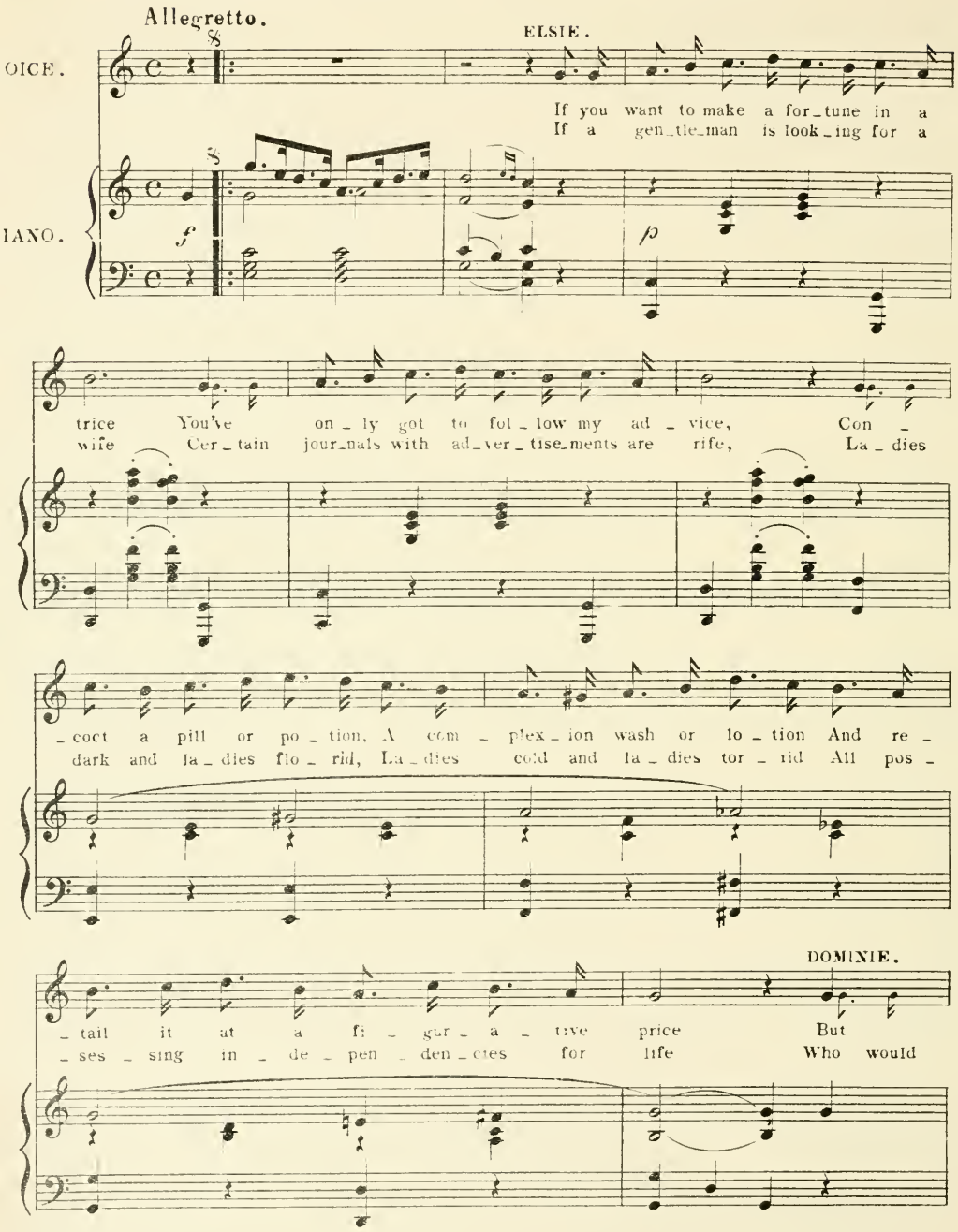
rall. *a tempo.*


stu - dies do - mes - tic e - co - no - my..... Cheese -
thought - ful - ly stu - dy as - tron - o - my..... Which is
- pair - ing, cheap wear - ing e - co - no - my..... His
far bet - ter fun than e - co - no - my..... It's
gold - watch has fled, And a tic - ket in - stead Tells a
snap - py and *chic* To live up - on tick, But it
tale of do - mes - tic, Tic, tic, tic, tic, A
is - n't do - mes - tic, Tic, tic, tic, tic, It


tale of do - mes - tic e - co - no - my.....
is - n't do - mes - tic e - co - no - my.....
SOPRANO.
ALTO.
TENOR.
BASS.
His
It's
gold - watch has fled, And a tic - ket in - stead Tells a
snap - py and chic To live up - on tick But it


tale of do-mes-tic, Tic, tic, tic, tic, A tale of do-mes-tic e-
is-n't do-mes-tic, Tic, tic, tic, tic, It is-n't do-mes-tic e-
tale of do-mes-tic, Tic, tic, tic, tic, A tale of do-mes-tic e-
is-n't do-mes-tic, Tic, tic, tic, tic, It is-n't do-mes-tic e-
tale of do-mes-tic, Tic, tic, tic, tic, A tale of do-mes-tic e-
is-n't do-mes-tic, Tic, tic, tic, tic, It is-n't do-mes-tic e-
tale of do-mes-tic, Tic, tic, tic, tic, A tale of do-mes-tic e-
is-n't do-mes-tic, Tic, tic, tic, tic, It is-n't do-mes-tic e-
-co-no-my!.....
-co-no-my!.....
-co-no-my!.....
-co-no-my!.....
-co-no-my!.....
-co-no-my!.....
-co-no-my!.....
-co-no-my!.....
sf
mf
sf
D. S.

Nº 3. TRIO— (ELSIE, DOMINIE & GUY.) "ADVERTISEMENTS."



first you've got to o - pen peo - ple's eyes,..... By the
he - si - tate to jump at such a chance,..... The

la - vish way in which you ad - ver - tise..... In
ve - ry thing he want - ed at a glance..... A

ev' - ry print and jour - nal. With per - sis - ten - cy in - fer - nal, You dis -
hand - some wife and in - come, Why a man would be a "min - com" To ob -

rit. *ten.*

- em - i - nate your f'low - 'ry lit - tle lies! And.... in
- ject to pay com - mis - sion in ad - vance, So..... he

ten.

rit. *colla voce.* *ten.*

a tempo.

spite of scoffs and jeers That ad - ver - tise - ment ap - pears Un - til
weighs in with his oof, But the la - dies hold a - loof And

a tempo.

ev' - ry eye in Chris - ten - dom has met it Folks may
leave the would be hus - band to re - gret it A.....

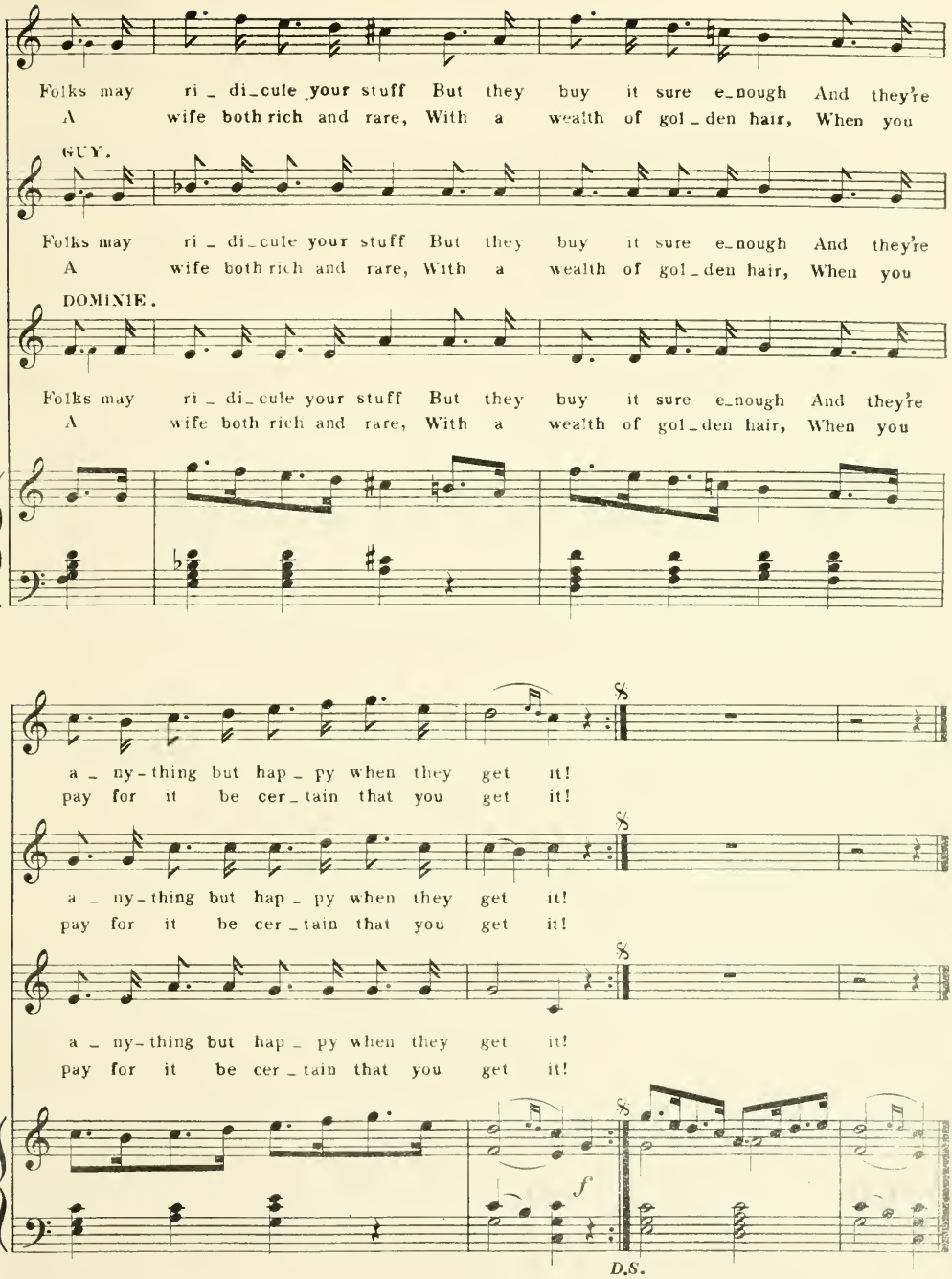
GUY.

f

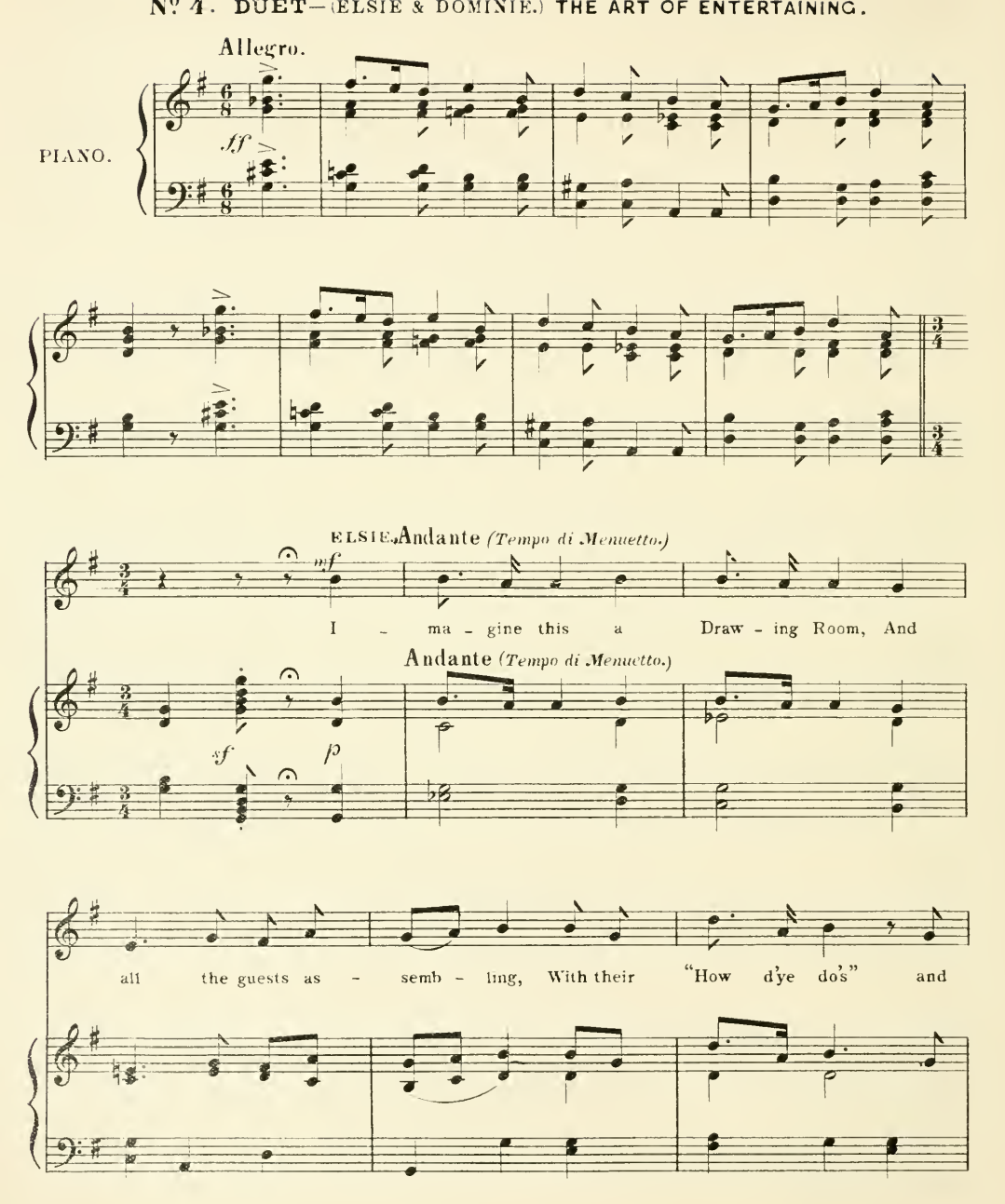
ri - di - cule your stuff But they buy it sure e - nough And they're
wife both rich and rare With a wealth of gol - den hair When you

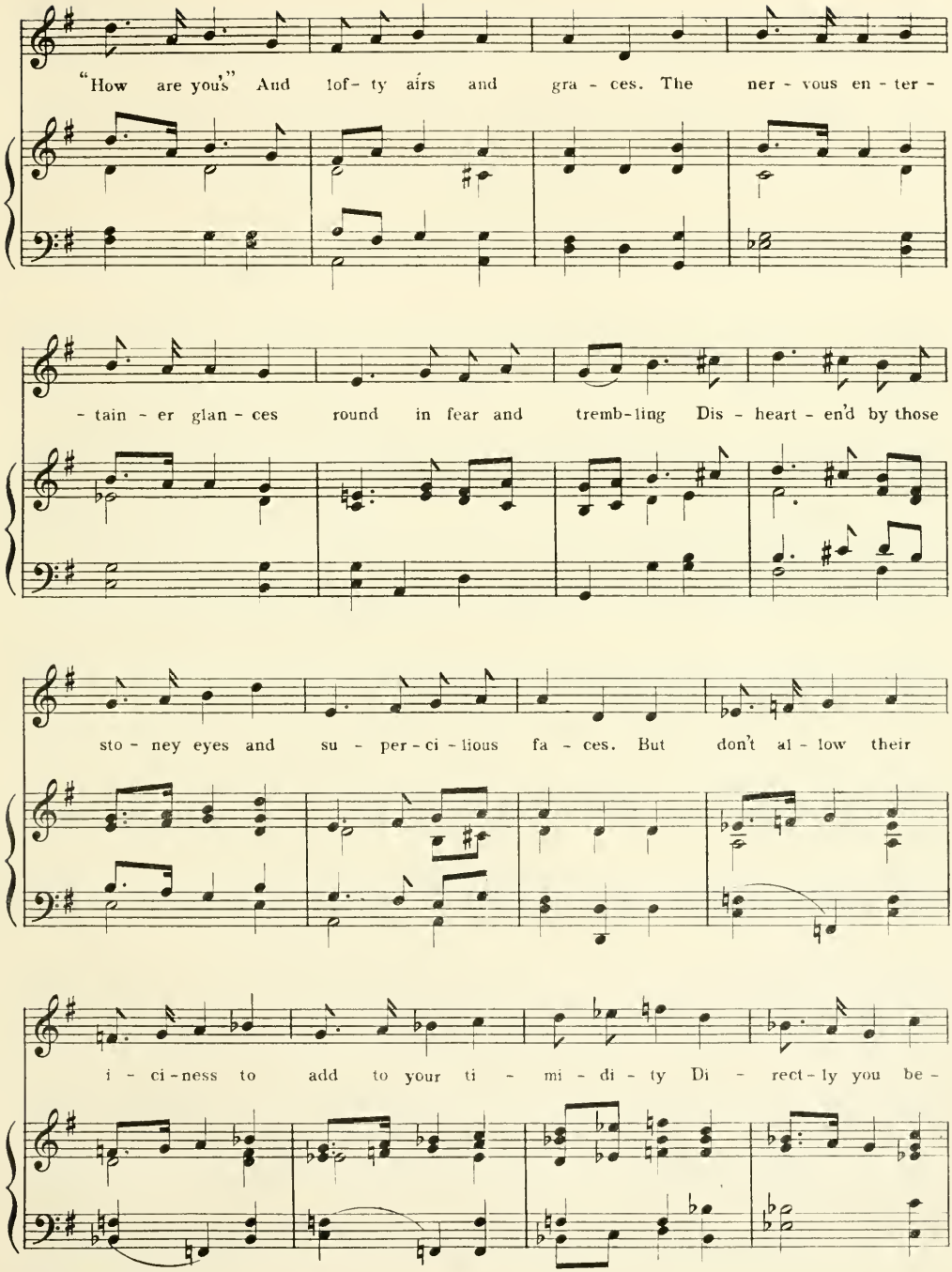
f

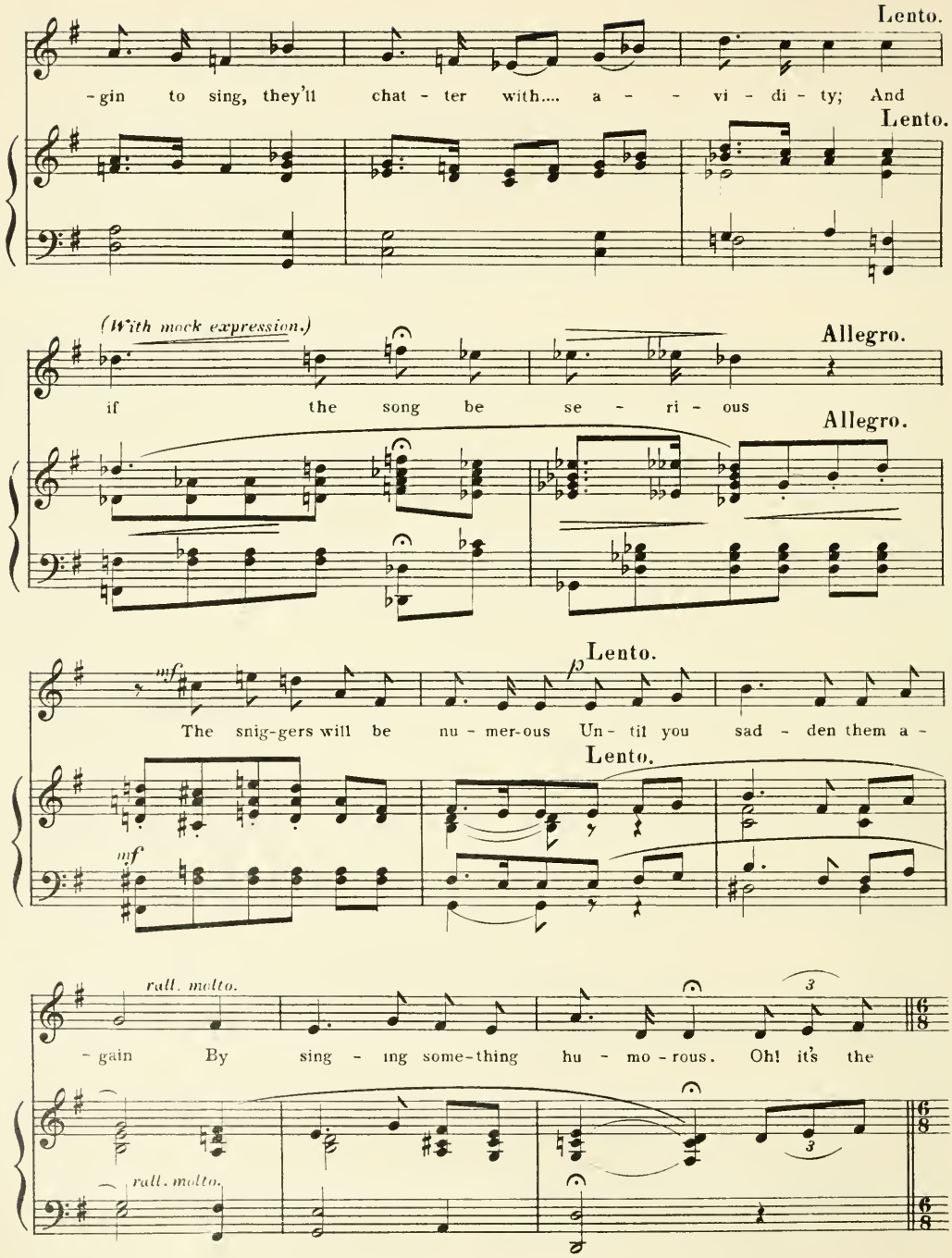
a - ny - thing but hap - py when they get it!
pay for it be cer - tain that you get it!

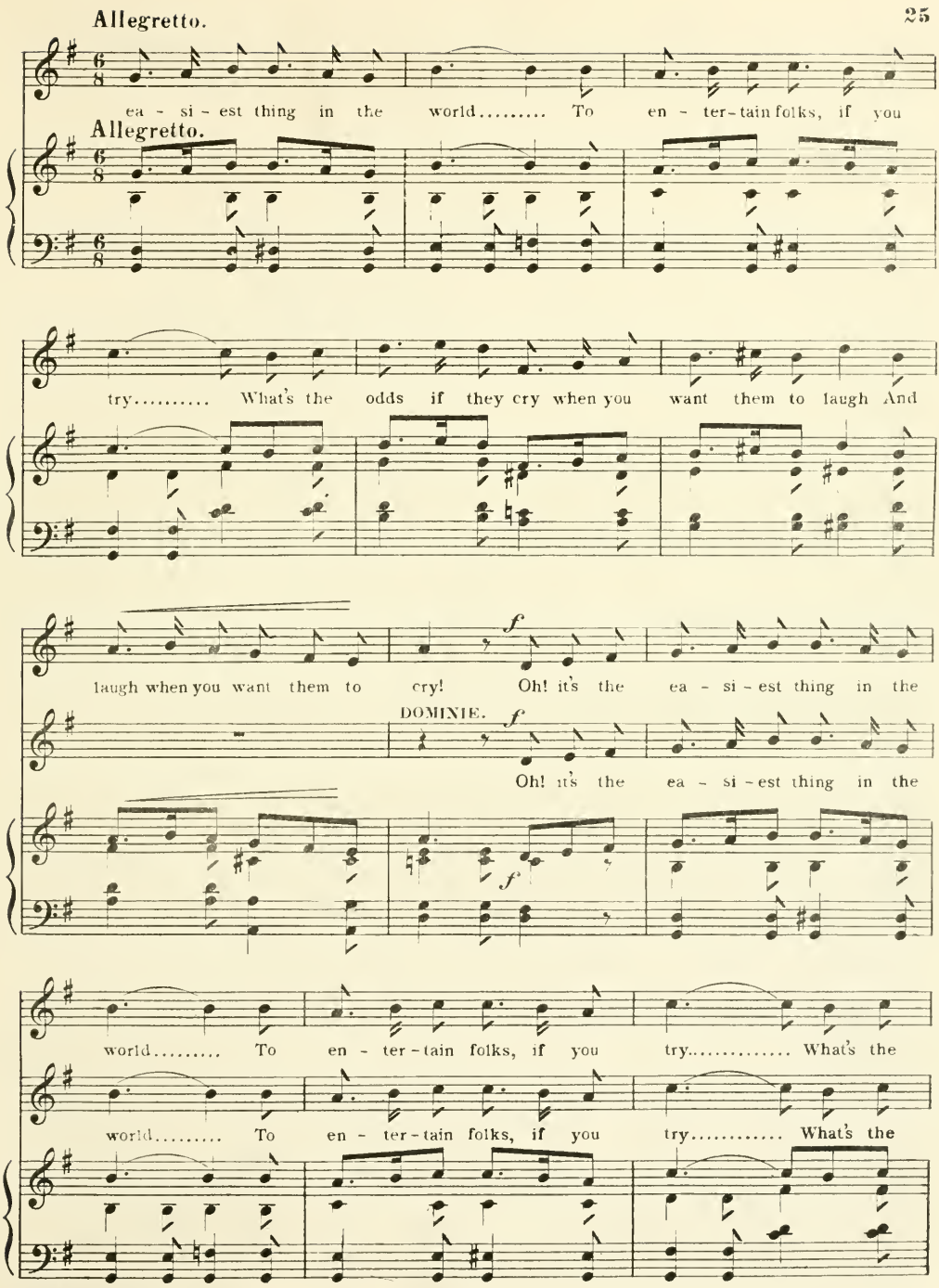

ELSIE.
Folks may ri_di_cule your stuff But they buy it sure e_nough And they're
A wife both rich and rare, With a wealth of gol_den hair, When you
GUY.
Folks may ri_di_cule your stuff But they buy it sure e_nough And they're
A wife both rich and rare, With a wealth of gol_den hair, When you
DOMINIE.
Folks may ri_di_cule your stuff But they buy it sure e_nough And they're
A wife both rich and rare, With a wealth of gol_den hair, When you
a_ny_thing but hap_py when they get it!
pay for it be cer_tain that you get it!
a_ny_thing but hap_py when they get it!
pay for it be cer_tain that you get it!
a_ny_thing but hap_py when they get it!
pay for it be cer_tain that you get it!
f
D.S.

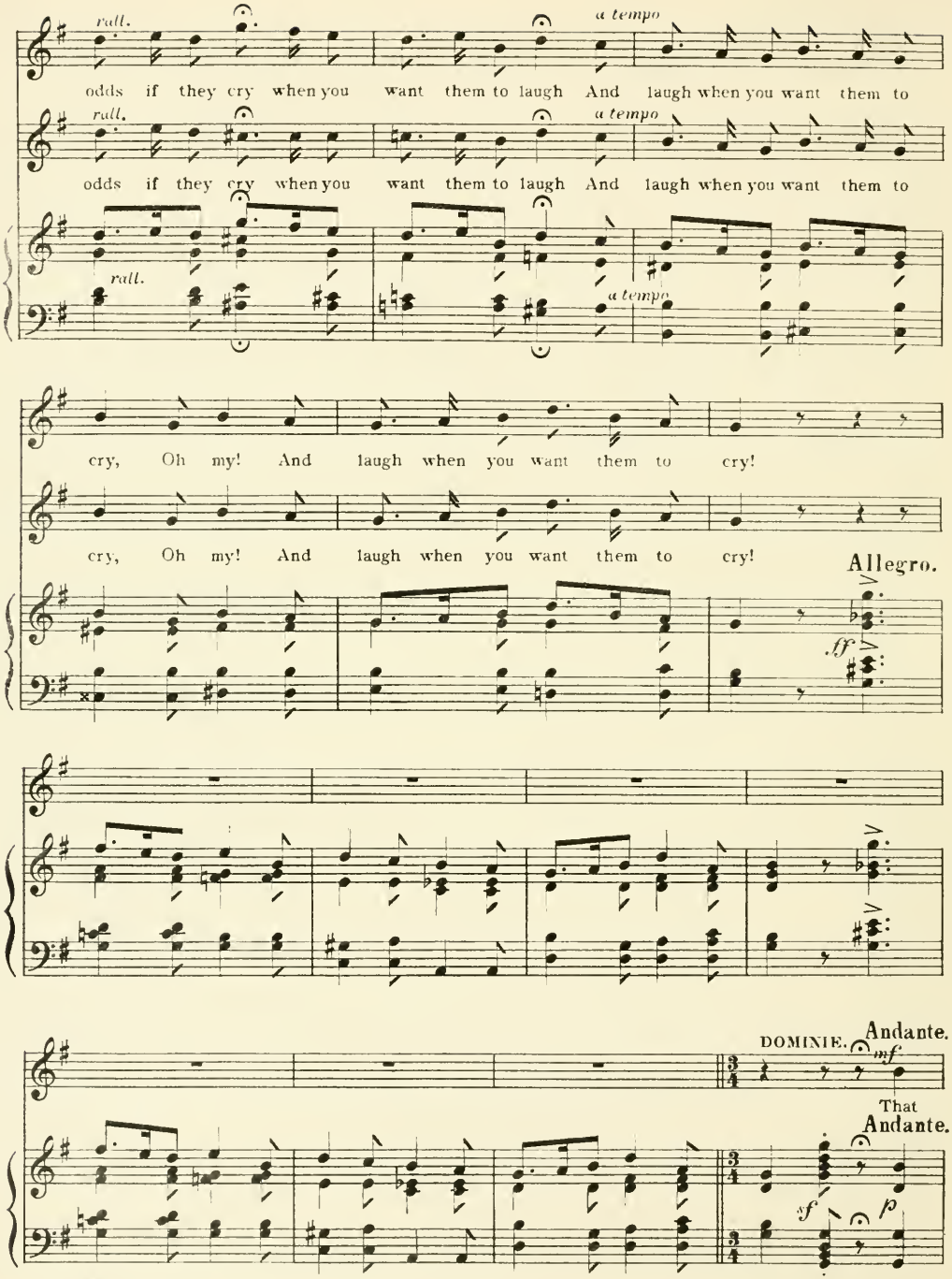
No. 4. DUET—(ELSIE & DOMINIE.) "THE ART OF ENTERTAINING".




"How are you?" And lof- ty airs and gra - ces. The ner - vous en - ter -
- tain - er glan - ces round in fear and tremb-ling Dis - heart - en'd by those
sto - ney eyes and su - per - ci - lious fa - ces. But don't al - low their
i - ci - ness to add to your ti - mi - di - ty Di - rect - ly you be -


Lento.
-gin to sing, they'll chat - ter with.... a - - vi - di - ty; And
Lento.
(With mock expression.)
Allegro.
if the song be se - ri - ous
Allegro.
mf
p Lento.
The snig-gers will be nu - mer-ous Un- til you sad - den them a -
Lento.
mf
rall. molto.
3
- gain By sing - ing some-thing hu - mo - rous. Oh! it's the
rall. molto.
3


Allegretto.
ea - si - est thing in the world..... To en - ter - tain folks, if you
Allegretto.
try..... What's the odds if they cry when you want them to laugh And
laugh when you want them to cry! Oh! it's the ea - si - est thing in the
f
DOMINIE.
f
Oh! it's the ea - si - est thing in the
f
world..... To en - ter - tain folks, if you try..... What's the
world..... To en - ter - tain folks, if you try..... What's the


rall.
a tempo
odds if they cry when you want them to laugh And laugh when you want them to
rall.
a tempo
odds if they cry when you want them to laugh And laugh when you want them to
rall.
a tempo
cry, Oh my! And laugh when you want them to cry!
cry, Oh my! And laugh when you want them to cry!
Allegro.
ff
DOMINIE.
Andante.
mf
That
Andante.
f
p

sort of thing is ve - ry well in what you call "So - ci - e - ty" With it's

"Awf - 'ly slow, by Jove, you know, I'm bor'd to des - pe - wa - tion" Give

me an en - ter - tain - ment of a dif - fer - ent va - ri - e - ty I

mean the songs and sing - ers of a bye - gone ge - ner - a - tion. The

mf

Allegretto.

dear old glees and ma - dri-gals I re - co-lect a host of 'em (There's

Allegretto.

non legato

lit - tle else but "Fal-lal-lal" and "Fal - lal - la".. In.... most of 'em, Fal-lal-

ELSIE.

-lal- lal- lal- lal- la, Fal- lal - lal- lal-lal-lal- la, Fal-lal - lal-lal-lal-lal- la, Fa - lal-

DOMINIE.

Fal-lal-lal - lal-lal - lal - la, Fal-lal-lal-lal-lal-lal - la, Fal-lal-lal-lal-lal-lal-

f rall. molto.

-lal - lal - lal - lal - la, And Fal - lal - la in most of em.)

f rall. molto.

- la, Fal - lal - la, And Fal - lal - la in most of em.) I

f rall. molto.

Allegro.

al - so know a com - ic song of ster - ling whim - si -

Allegro.

mf

- ca - li - ty, With a "Rum - ti - id - dy - id - dy - id - dy - Whack fol - lol" of

great o - ri - gi - na - li - ty! With a "Rum-ti-id - dy-id - dy id - dy,

rall. molto.

Whack fol - lol" of great o - ri - gi - na - li - ty!..... Oh! I could

rall. molto.

Allegretto.

give you the "Lit - tle Brown Jug"..... And al - so "The Bon-nets of

Allegretto.

Blue"..... But an up - to-date son - net would knock off the "Bon-net" And

rit.

rit.

a tempo

try to get there on the "Blue". Oh! it's the ea - si - est thing in the

f

DOMINIE.

f

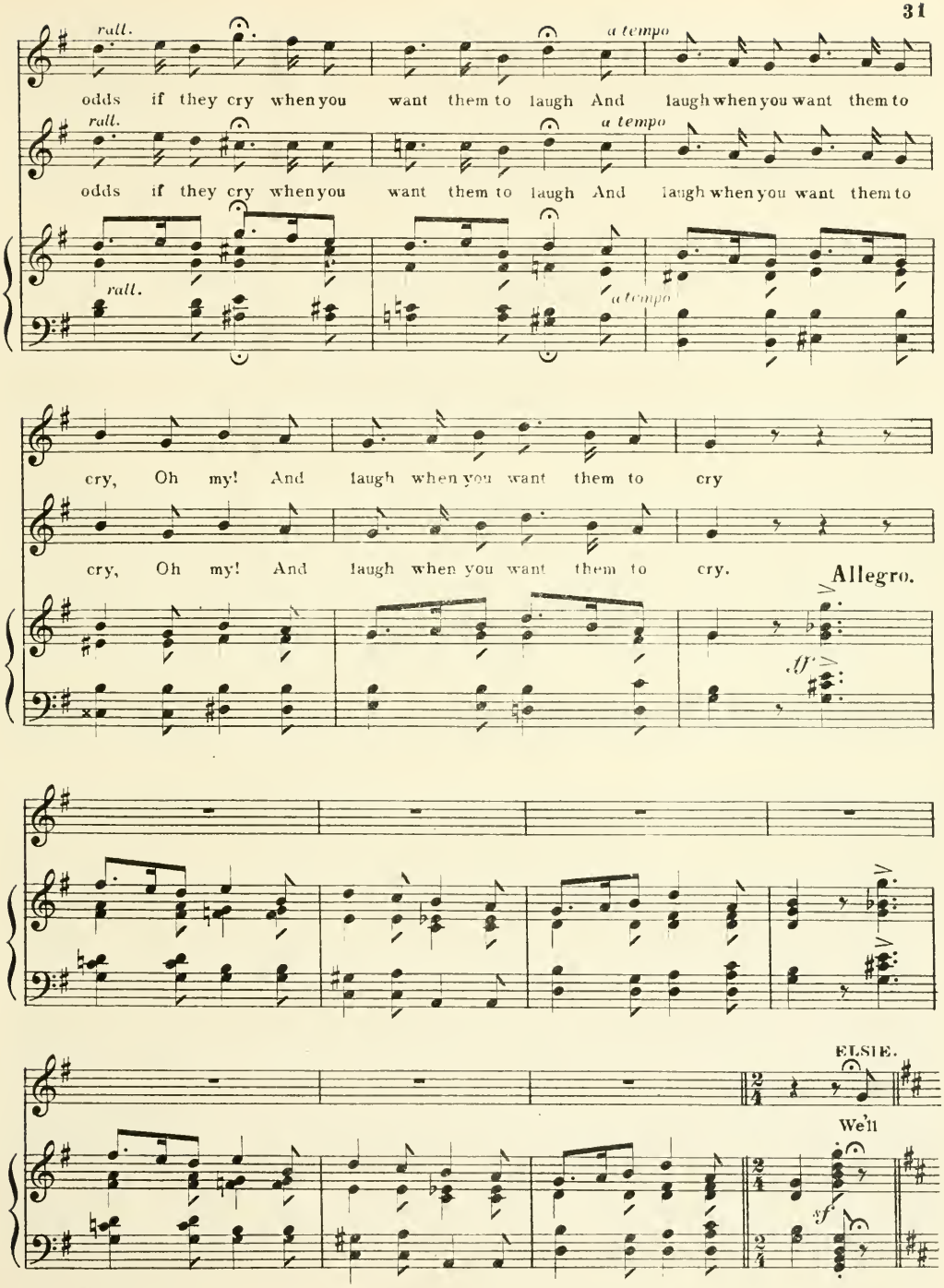
Oh! it's the ea - si - est thing in the

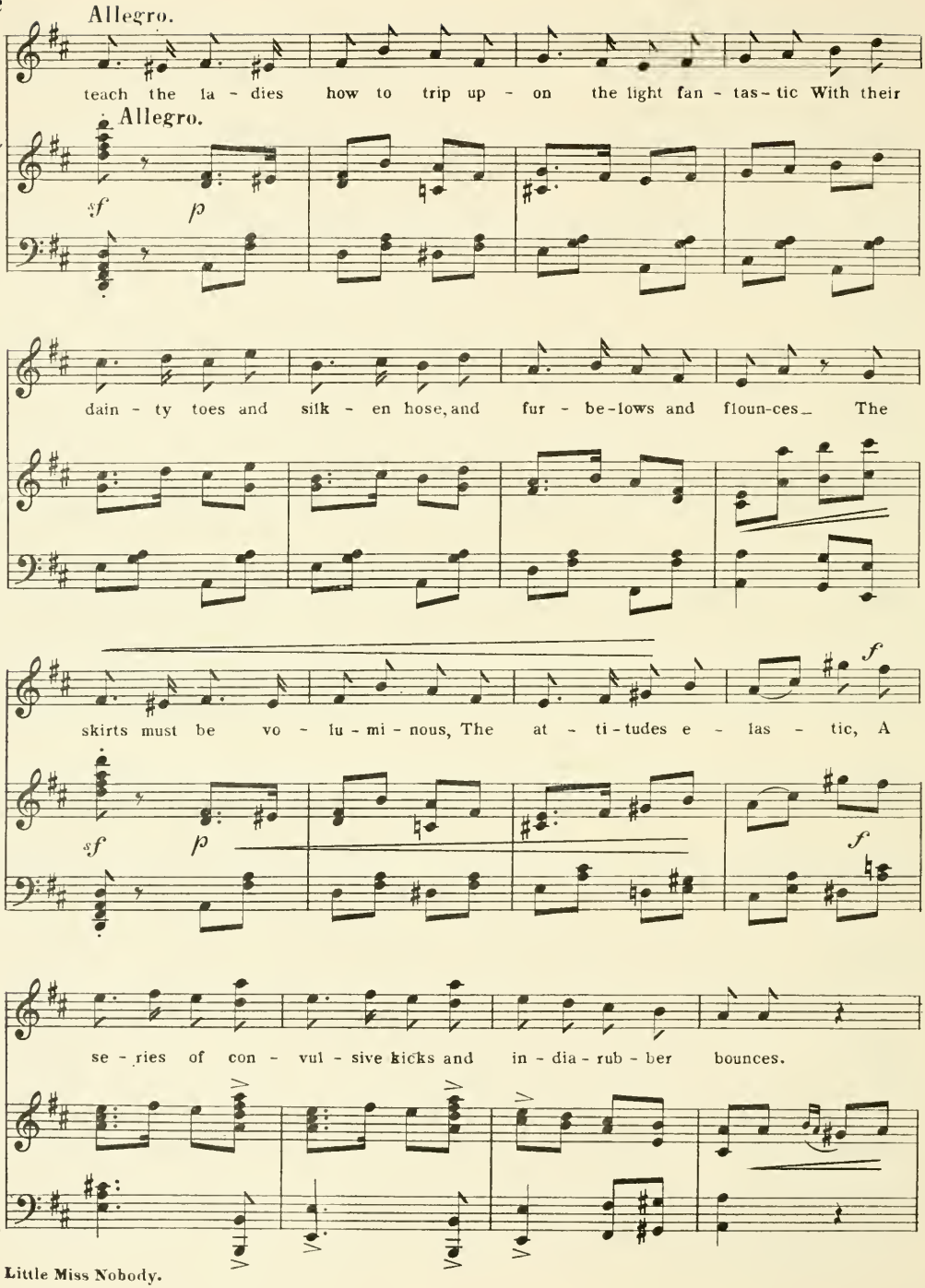
a tempo

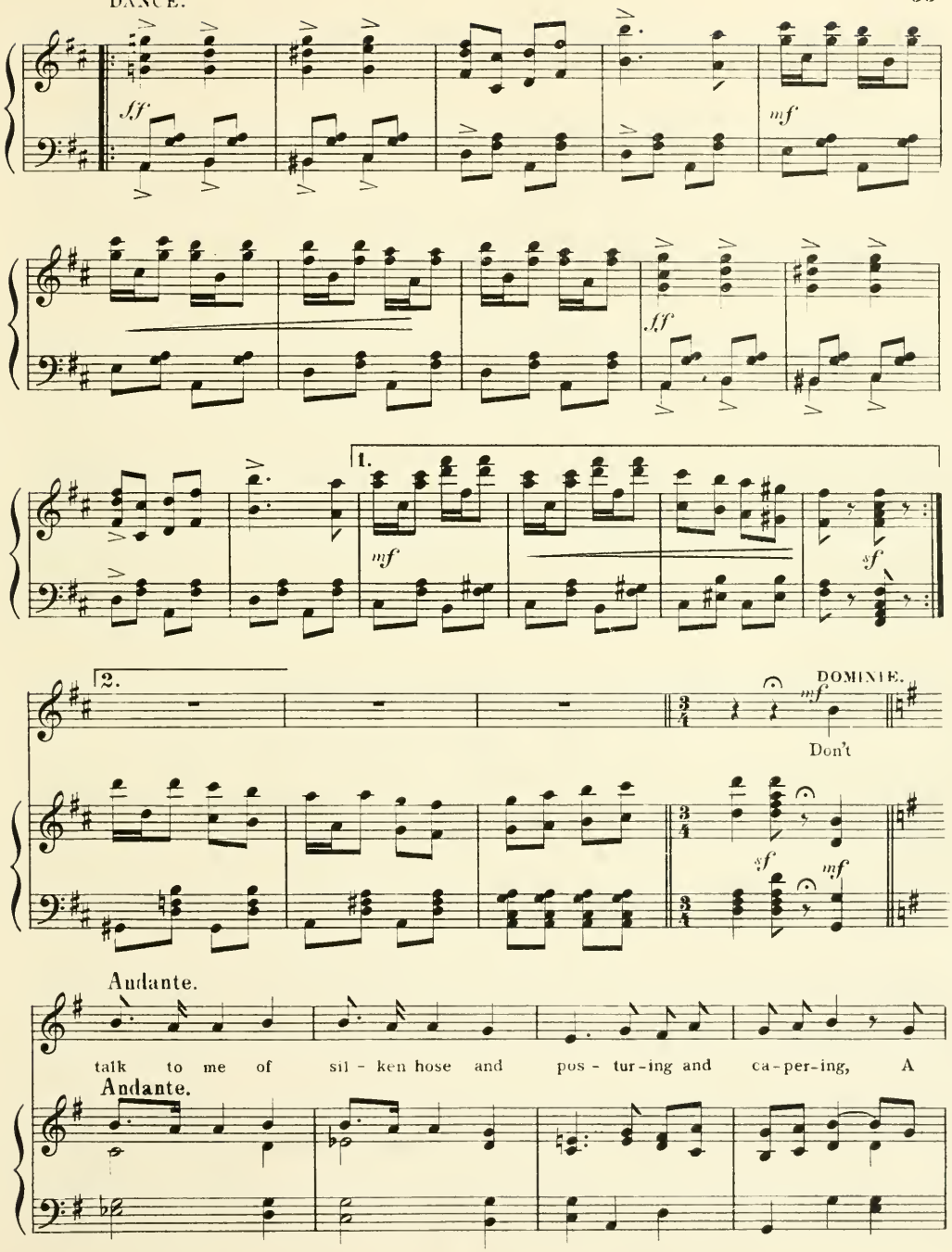
f

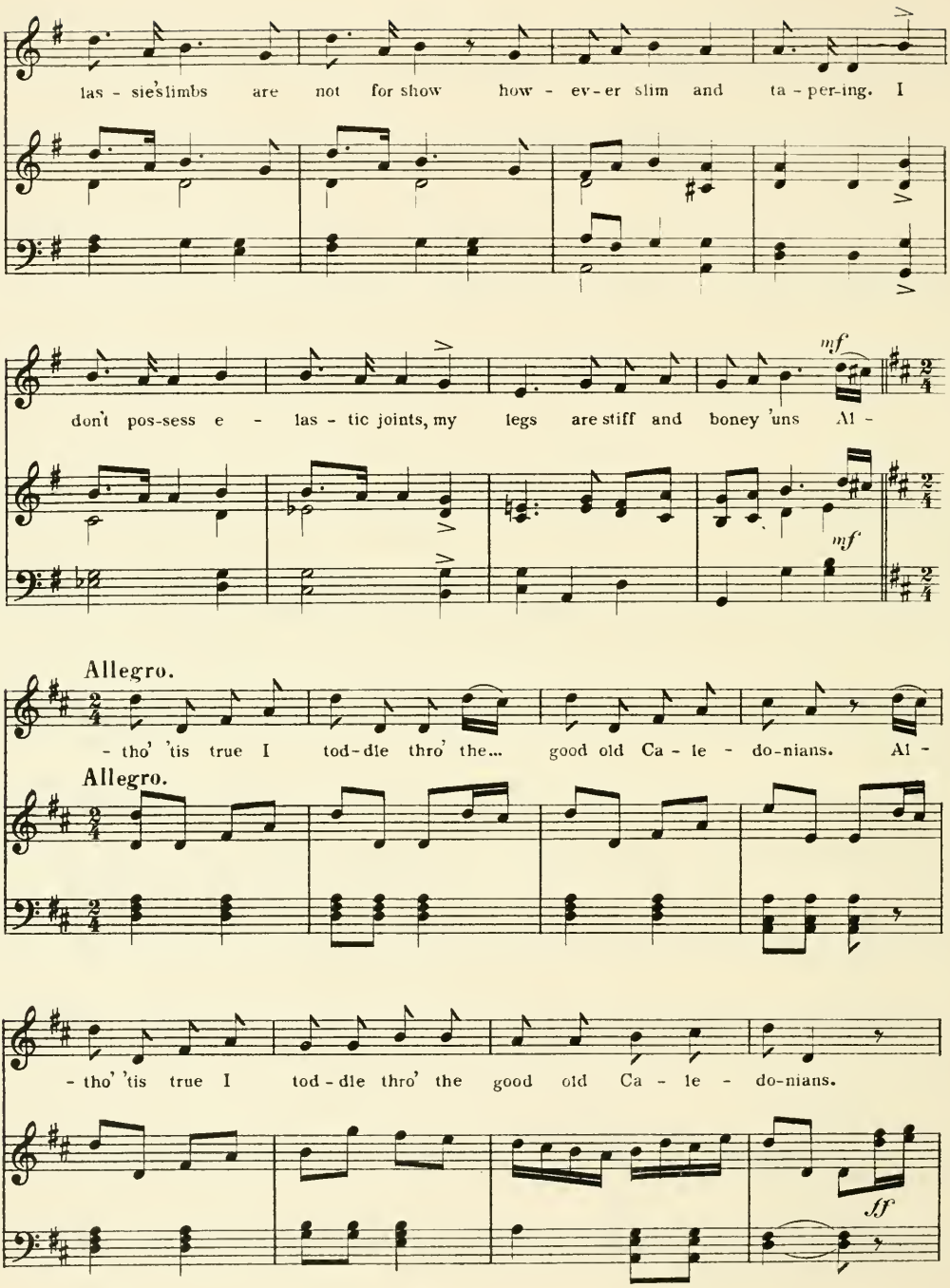
world..... To en - ter - tain folks if you try..... What's the

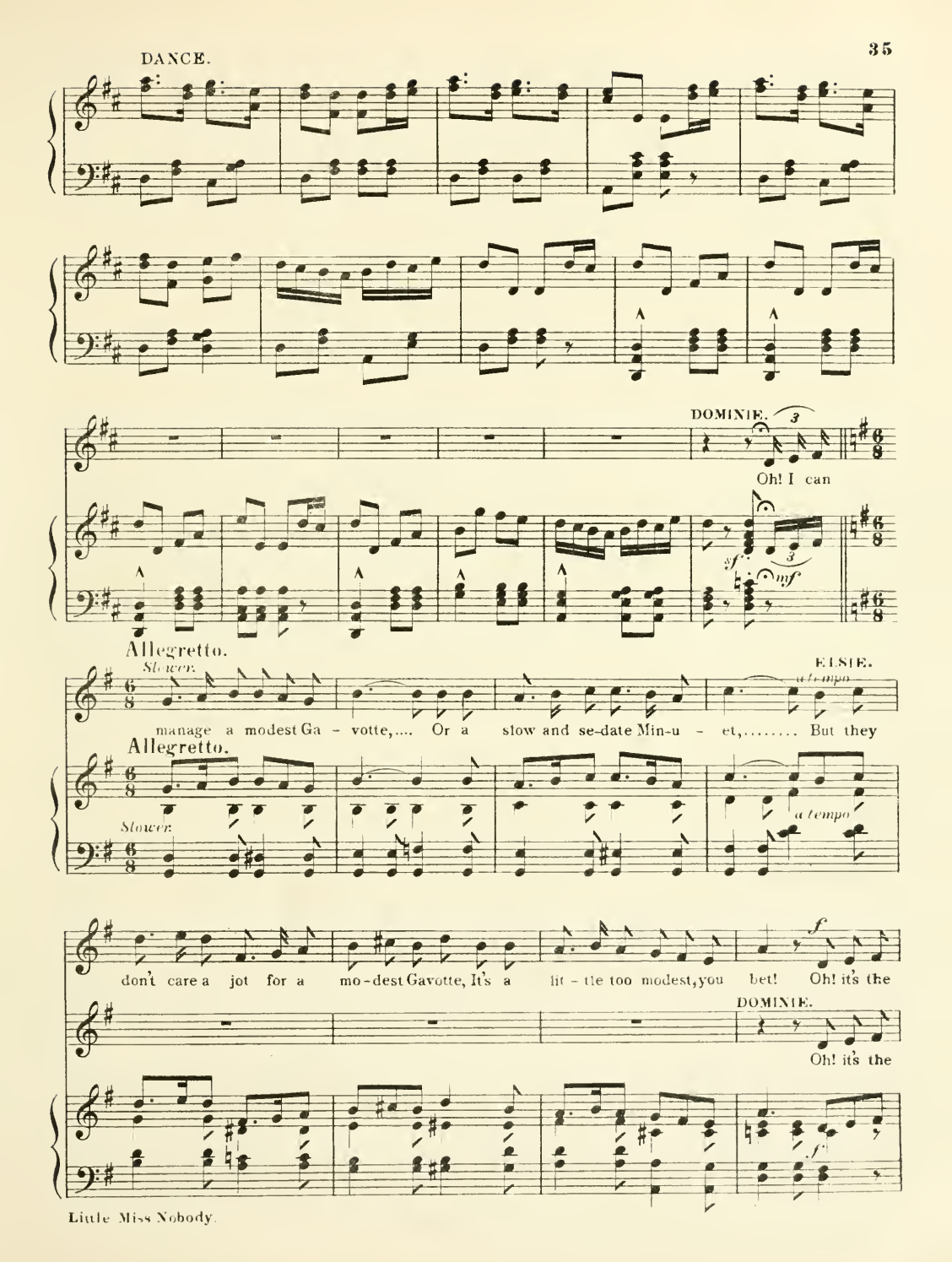
world..... To en - ter - tain folks if you try..... What's the

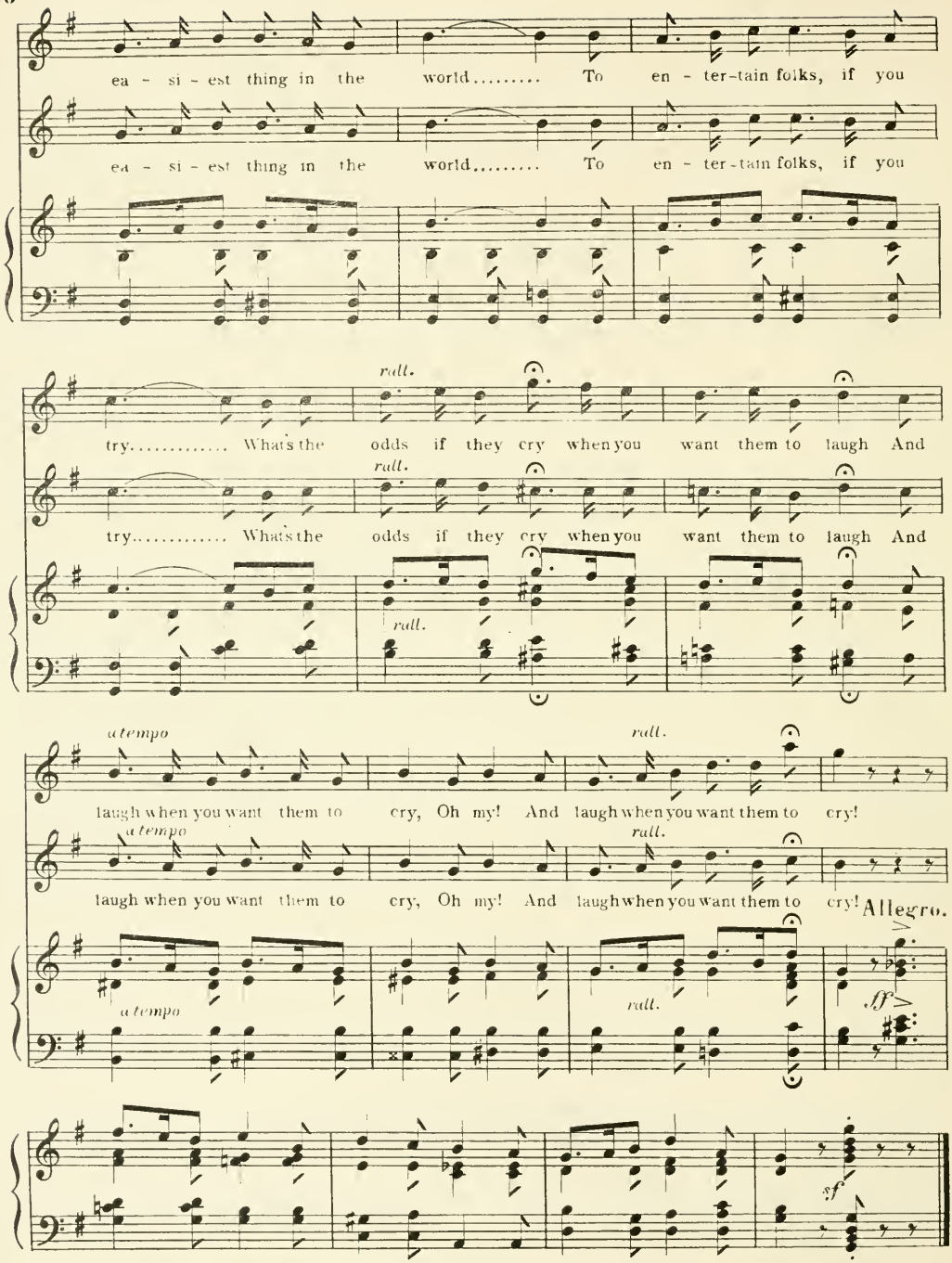

rall.
a tempo
odds if they cry when you want them to laugh And laugh when you want them to
rall.
a tempo
odds if they cry when you want them to laugh And laugh when you want them to
rall.
a tempo
cry, Oh my! And laugh when you want them to cry
cry, Oh my! And laugh when you want them to cry.
Allegro.
ff
ELSIE.
We'll
sf


Allegro.
teach the la - dies how to trip up - on the light fan - tas - tic With their
Allegro.
sf
p
dain - ty toes and silk - en hose, and fur - be - lows and floun-ces The
skirts must be vo - lu - mi - nous, The at - ti - tudes e - las - tic, A
sf
p
f
f
se - ries of con - vul - sive kicks and in - dia - rub - ber bounces.


sf
mf
ff
1.
mf
sf
2.
DOMINIE.
mf
Don't
sf
mf
Andante.
talk to me of sil - ken hose and pos - tur-ing and ca-per-ing, A
Andante.


las - sie's limbs are not for show how - ev - er slim and ta - per-ing. I
don't pos-sess e - las - tic joints, my legs are stiff and boney 'uns Al -
mf
Allegro.
- tho' 'tis true I tod-dle thro' the... good old Ca - le - do-nians. Al -
Allegro.
- tho' 'tis true I tod - dle thro' the good old Ca - le - do-nians.
ff


DANCE.
DOMINIE.
Oh! I can
Allegretto.
Slower.
ELSIE.
a tempo
manage a modest Ga - votte,.... Or a slow and se-date Min-u - et,..... But they
Allegretto.
Slower.
a tempo
don't care a jot for a mo-dest Gavotte, It's a lit - tle too modest, you bet! Oh! it's the
DOMINIE.
Oh! it's the


ea - si - est thing in the world..... To en - ter-tain folks, if you
ea - si - est thing in the world..... To en - ter-tain folks, if you
rall.
try..... What's the odds if they cry when you want them to laugh And
rall.
try..... What's the odds if they cry when you want them to laugh And
rall.
a tempo
rall.
laugh when you want them to cry, Oh my! And laugh when you want them to cry!
a tempo
rall.
laugh when you want them to cry, Oh my! And laugh when you want them to cry!
Allegro.
a tempo
rall.
ff
ff

No. 5. SONG.—(TRIXIE.) "THE GAY EXCURSIONIST."

Allegro con spirito.

PIANO.

TRIXIE.

1. It's safe to bet that you've of - ten met The Gay Ex-cur - sion-
2. When Mar - gate palls with its danc - ing Halls On the Gay Ex-cur - sion-

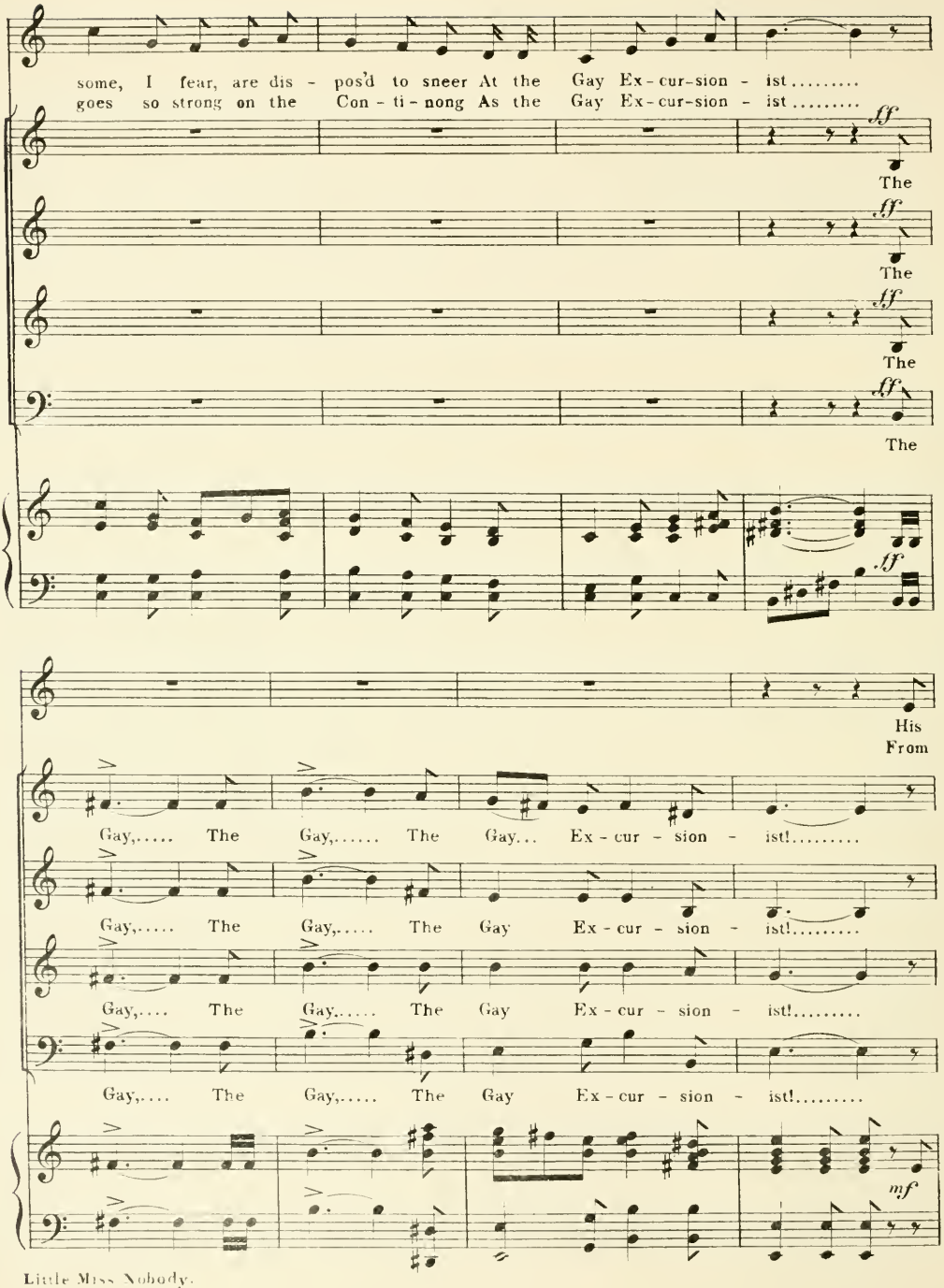
- ist..... And
- ist..... Who

SOPRANO. The Gay,... The Gay,... The Gay.. Ex-cur-sion - ist!.....

ALTO. The Gay,... The Gay,... The Gay Ex-cur-sion - ist!.....

TENOR. The Gay,... The Gay,... The Gay Ex-cur-sion - ist!.....

BASS. The Gay,... The Gay,... The Gay Ex-cur-sion - ist!.....


some, I fear, are dis - pos'd to sneer At the Gay Ex-cur-sion - ist.....
goes so strong on the Con - ti - nong As the Gay Ex-cur-sion - ist.....
ff
The
ff
The
ff
The
ff
The
ff
His
From
Gay,..... The Gay,..... The Gay... Ex - cur - sion - ist!.....
Gay,..... The Gay,..... The Gay Ex - cur - sion - ist!.....
Gay,.... The Gay,..... The Gay Ex - cur - sion - ist!.....
Gay,.... The Gay,..... The Gay Ex - cur - sion - ist!.....
mf

two-gui-nea suit is a pic-ture to view, And a rain-bow en-cir-cles his hat, He
Pa-ris to Rome he's com - plete-ly at home And his jol-li-ty no-thing can tame, He'll

wears a tan shoe of a daf-fo-dil hue And a thun-der and lightning cra-
toss for a drink on Ve - su-vi-us's brink And will light a ci-gar at the

rall. molto.

- vat. But the
flame. For no -

ff rall: molto.

A thun - der and light - ning cra - vat.
He'll light a ci - gar at the flame.

ff rall: molto.

A thun - der and light - ning cra - vat.
He'll light a ci - gar at the flame.

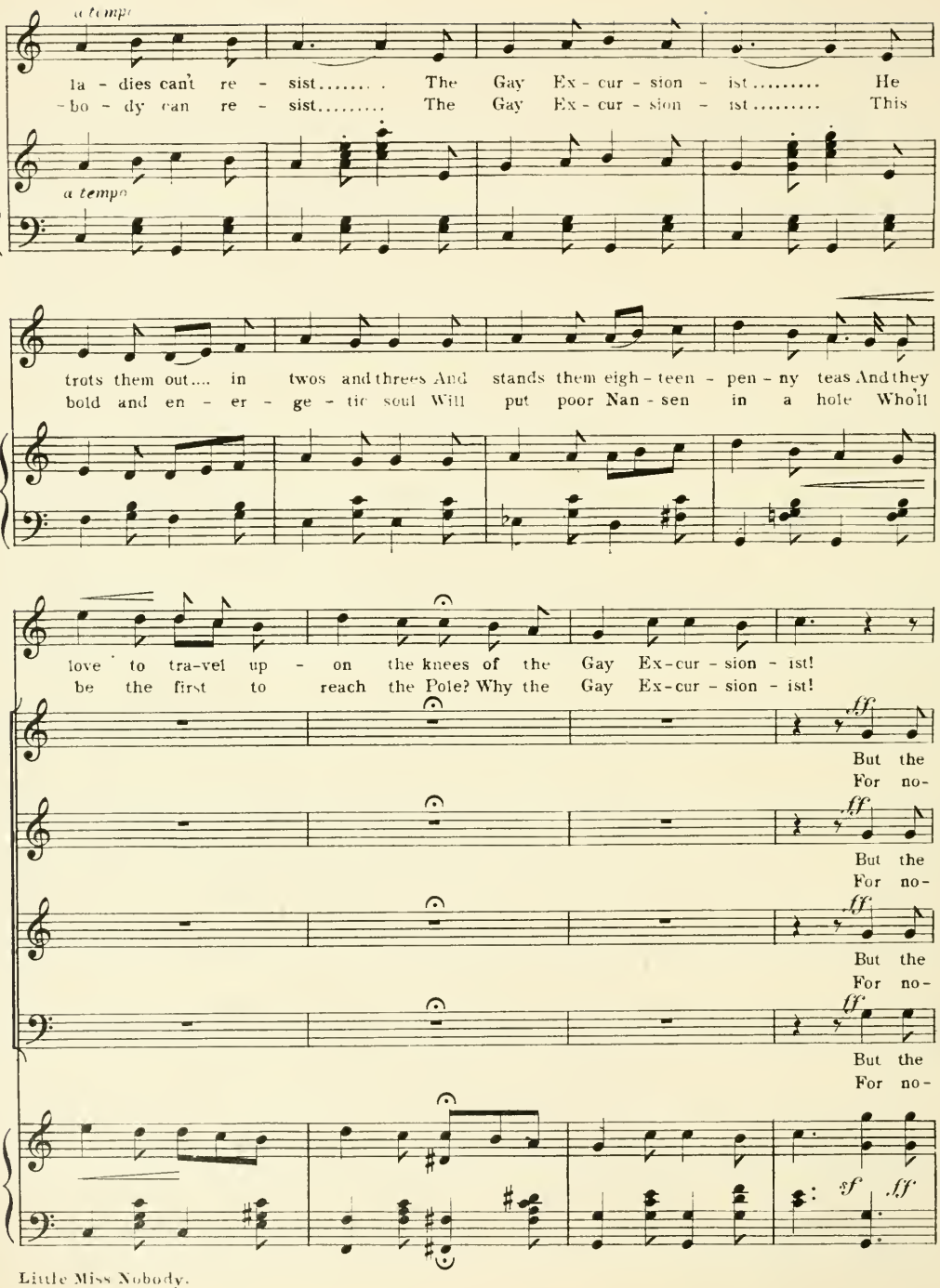
ff rall: molto.

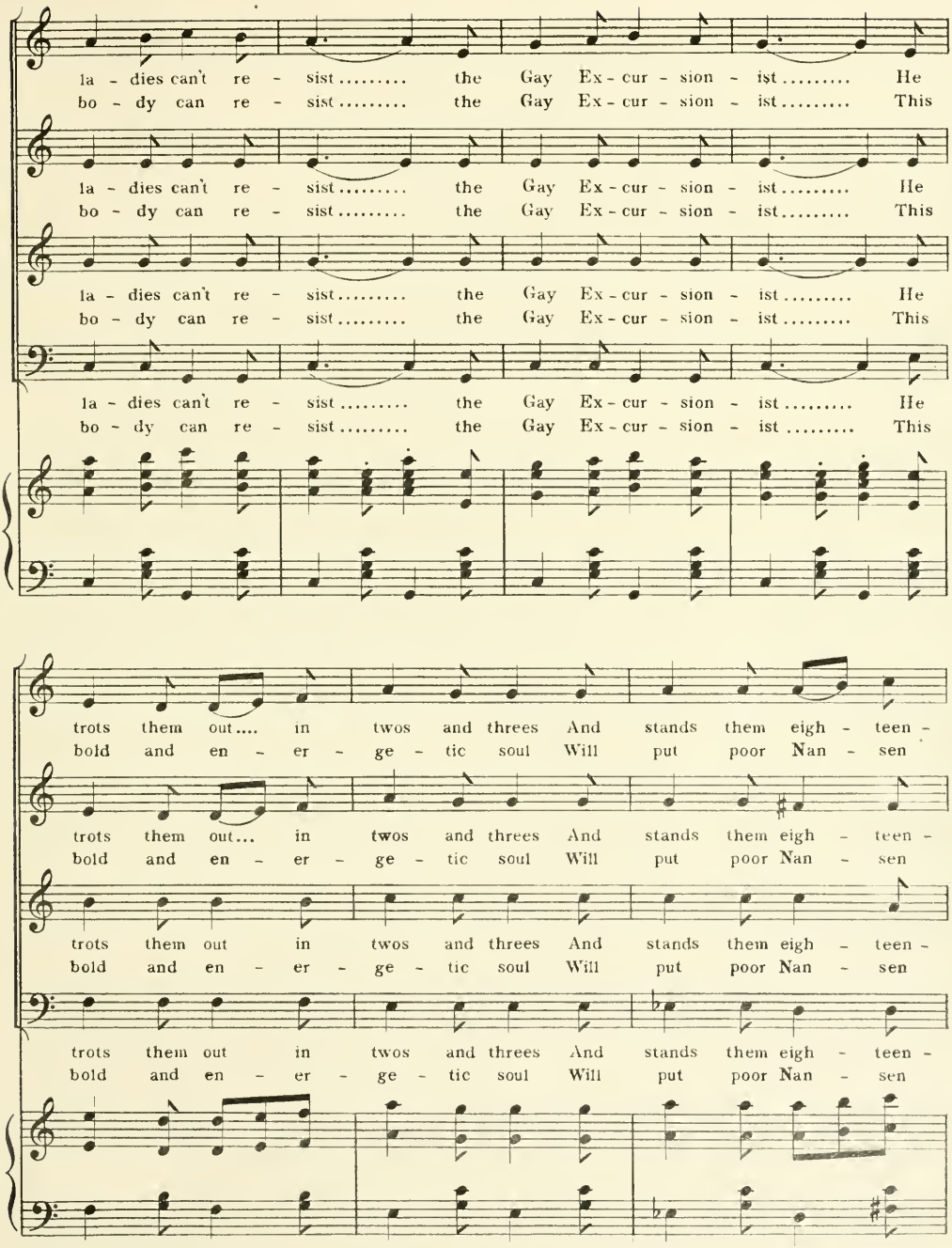
A thun - der and light - ning cra - vat.
He'll light a ci - gar at the flame.

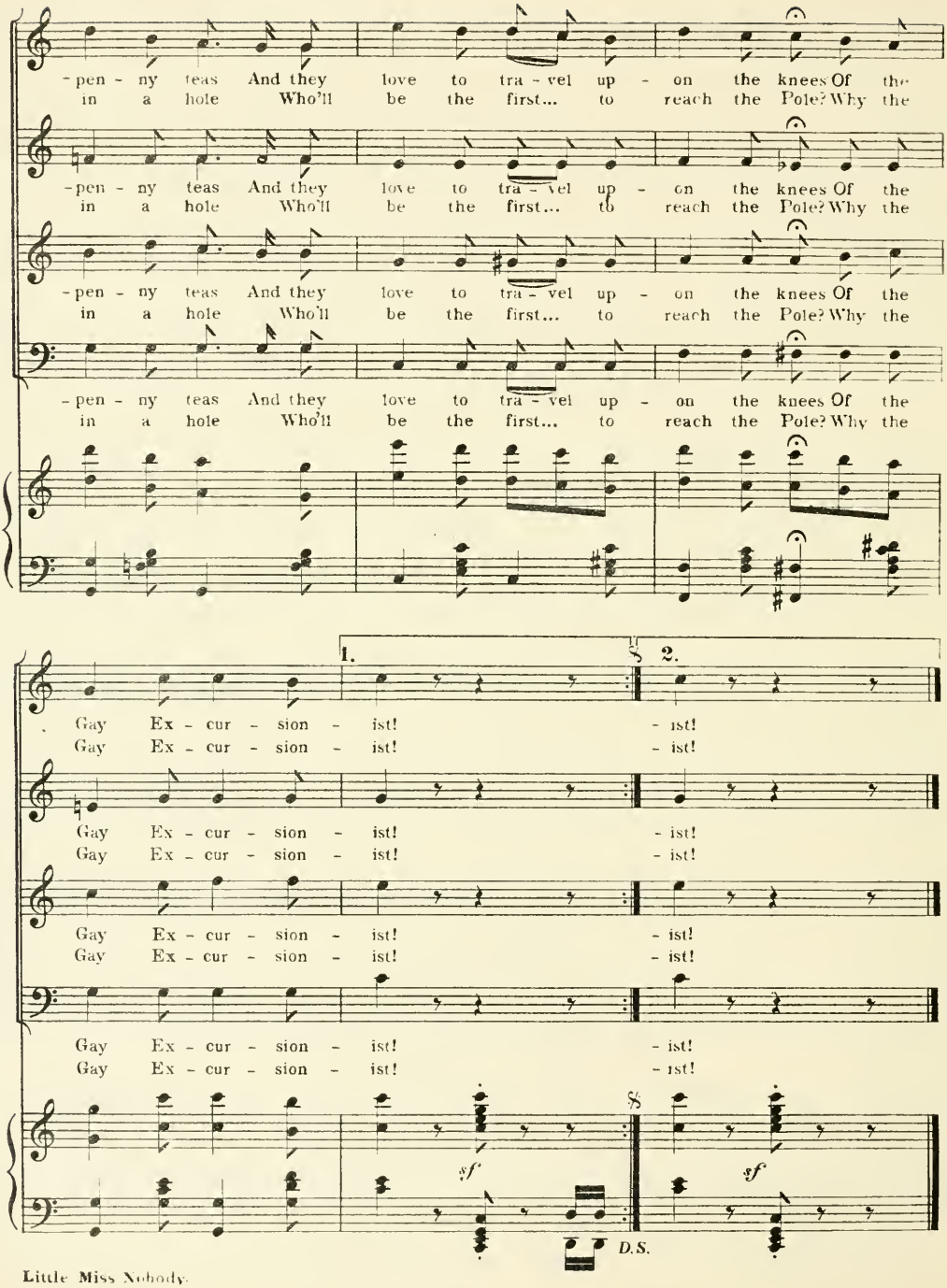
ff rall: molto.

A thun - der and light - ning cra - vat.
He'll light a ci - gar at the flame.

ff rall: molto. p


a tempo
la - dies can't re - sist..... The Gay Ex - cur - sion - ist..... He
-bo - dy can re - sist..... The Gay Ex - cur - sion - ist..... This
a tempo
trots them out.... in twos and threes And stands them eigh - teen - pen - ny teas And they
bold and en - er - ge - tic soul Will put poor Nan - sen in a hole Who'll
love to tra-vel up - on the knees of the Gay Ex-cur - sion - ist!
be the first to reach the Pole? Why the Gay Ex-cur - sion - ist!
ff
But the
For no-
ff
But the
For no-
ff
But the
For no-
ff
But the
For no-
sf
ff


la - dies can't re - sist..... the Gay Ex - cur - sion - ist..... He
bo - dy can re - sist..... the Gay Ex - cur - sion - ist..... This
la - dies can't re - sist..... the Gay Ex - cur - sion - ist..... He
bo - dy can re - sist..... the Gay Ex - cur - sion - ist..... This
la - dies can't re - sist..... the Gay Ex - cur - sion - ist..... He
bo - dy can re - sist..... the Gay Ex - cur - sion - ist..... This
la - dies can't re - sist..... the Gay Ex - cur - sion - ist..... He
bo - dy can re - sist..... the Gay Ex - cur - sion - ist..... This
trots them out.... in twos and threes And stands them eigh - teen -
bold and en - er - ge - tic soul Will put poor Nan - sen
trots them out... in twos and threes And stands them eigh - teen -
bold and en - er - ge - tic soul Will put poor Nan - sen
trots them out in twos and threes And stands them eigh - teen -
bold and en - er - ge - tic soul Will put poor Nan - sen
trots them out in twos and threes And stands them eigh - teen -
bold and en - er - ge - tic soul Will put poor Nan - sen


-pen - ny teas And they love to tra - vel up - on the knees Of the
in a hole Who'll be the first... to reach the Pole? Why the
-pen - ny teas And they love to tra - vel up - on the knees Of the
in a hole Who'll be the first... to reach the Pole? Why the
-pen - ny teas And they love to tra - vel up - on the knees Of the
in a hole Who'll be the first... to reach the Pole? Why the
-pen - ny teas And they love to tra - vel up - on the knees Of the
in a hole Who'll be the first... to reach the Pole? Why the
1.
2.
Gay Ex - cur - sion - ist! - ist!
Gay Ex - cur - sion - ist! - ist!
Gay Ex - cur - sion - ist! - ist!
Gay Ex - cur - sion - ist! - ist!
Gay Ex - cur - sion - ist! - ist!
Gay Ex - cur - sion - ist! - ist!
Gay Ex - cur - sion - ist! - ist!
Gay Ex - cur - sion - ist! - ist!
sf
sf
D.S.

No. 6. SONG — (ELSIE.) "CUPID, THE NAUGHTY LITTLE LAD."

Allegretto. (Tempo di Gavotta.)

VOICE.

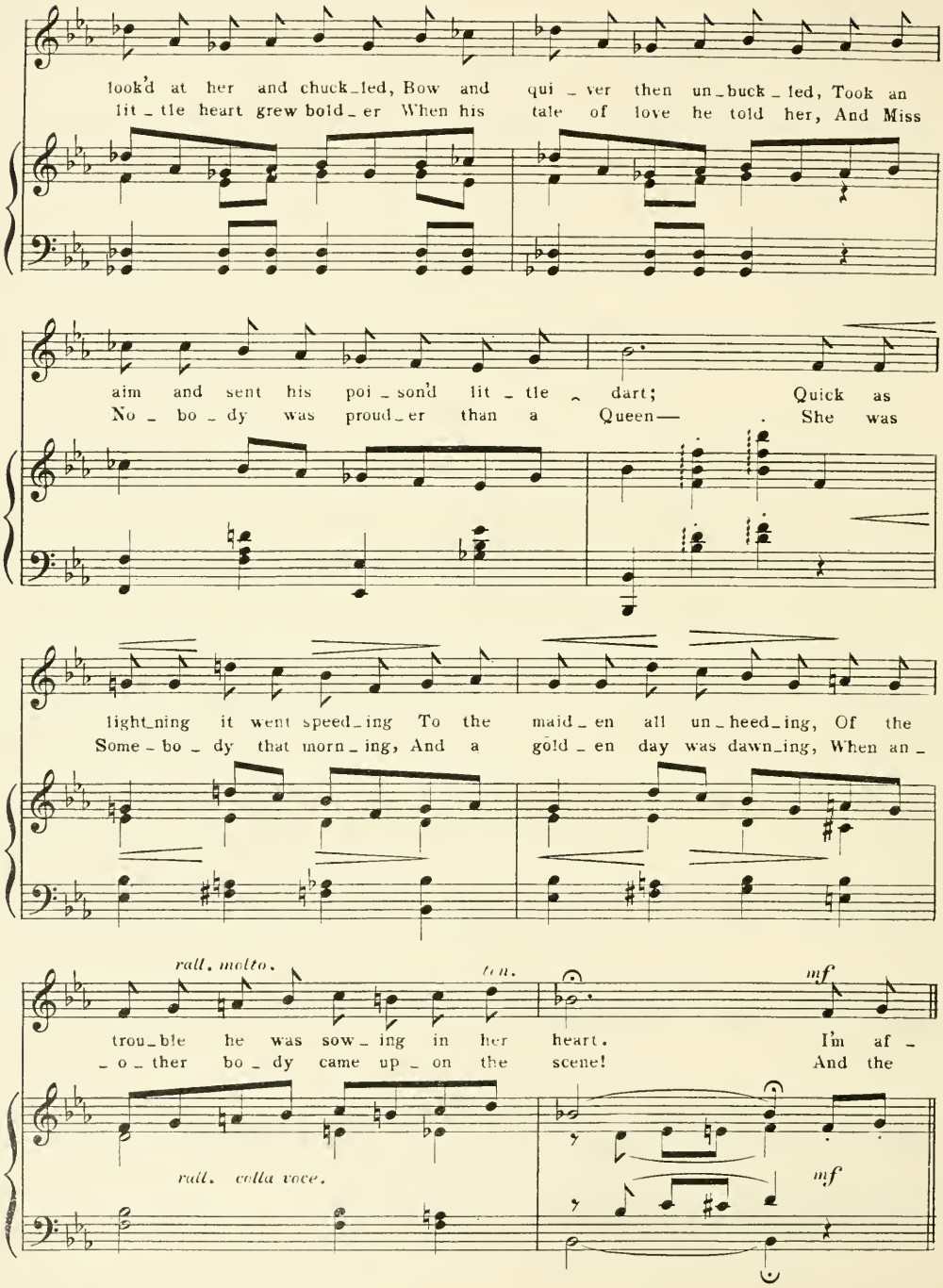
PIANO.

f *sf* *mf* *p*

I know a maid_en, not a hun_dred miles a_way, (Hey, but her lit_tle heart is sad!)
Soon came a gal_lant youth who smiled up_on the maid, (Oh, what a win_ning smile he had!)

Cu_pid en_coun_ter'd her when walk_ing out one day,
Poor Lit_tle No_bo_dy be_gan to be a_fraid—

(Oh, he's a naugh_ty lit_tle lad!) First he
(Men are pro_ver_bi_al_ly bad!) But her


look'd at her and chuck_led, Bow and qui _ ver then un_buck _ led, Took an
lit _ tle heart grew bold _ er When his tale of love he told her, And Miss
aim and sent his poi _ son'd lit _ tle dart; Quick as
No _ bo _ dy was proud _ er than a Queen— She was
light_ning it went speed_ing To the maid _ en all un _ heed _ ing, Of the
Some _ bo _ dy that morn _ ing, And a gold _ en day was dawn_ing, When an _
rall. molto.
ten.
mf
trou_ble he was sow _ ing in her heart. I'm af _
_ o _ ther bo _ dy came up _ on the scene! And the
rall. colla voce.
mf

a tempo.

_raid that lit_tle maid was stu_pid To en_
o_ther bo_dy turn'd her nose up, And the

a tempo.

delicato.

ten.

_cour_age such a lad as Cu_pid, For the
lit_tle la_dy's tem_per rose up; And her

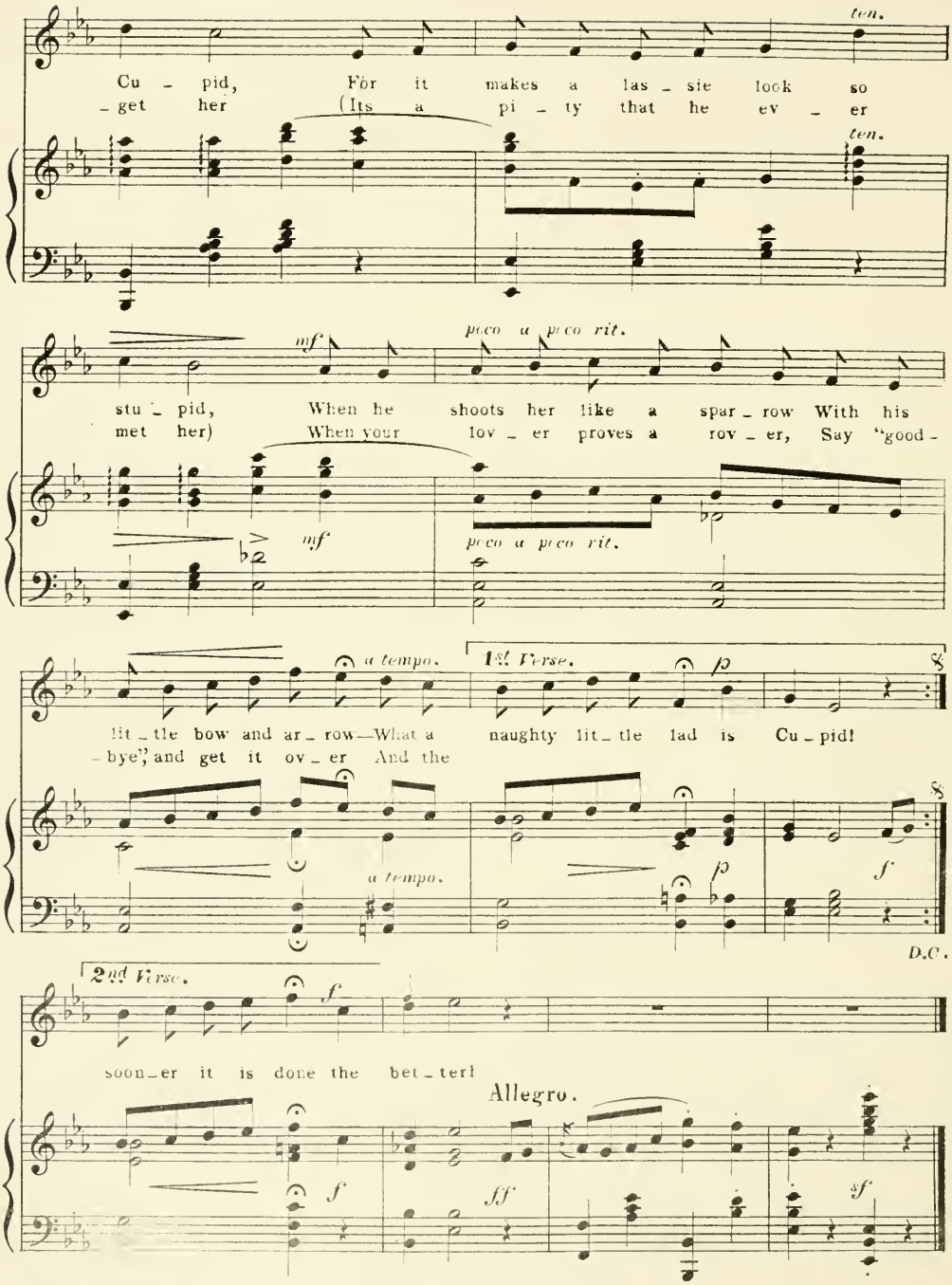
ten.

ar_row from his qui_ver Made the lit_tle la_dy shiv_er—What a
lip be_gan to qui_ver Like an as_pen by the riv_er, And she

f

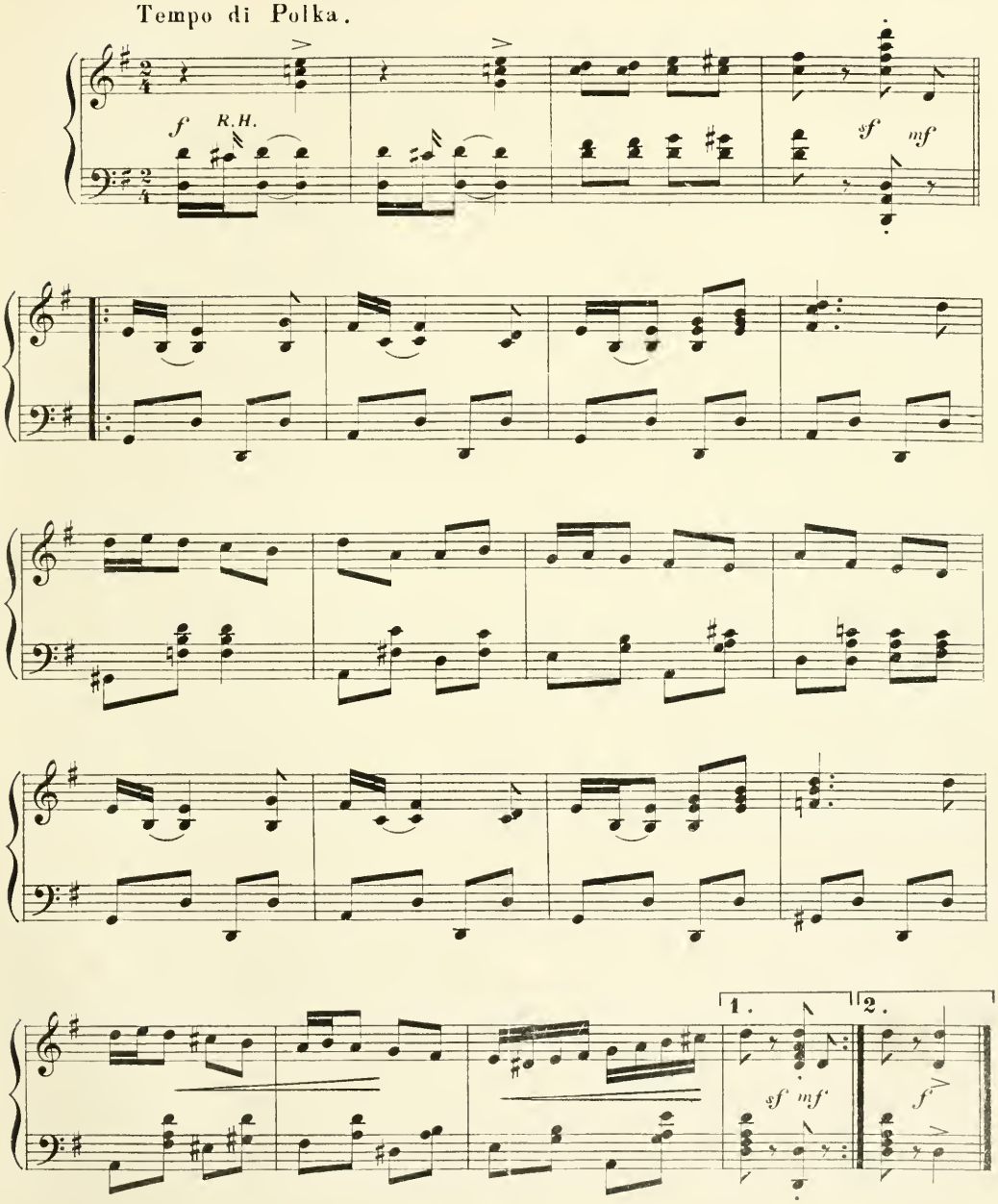
naugh_ty lit_tle lad is Cu_pid! What a naugh_ty lit_tle lad is
felt in_clin'd to turn her toes up! For of course he'll ve_ry soon for_

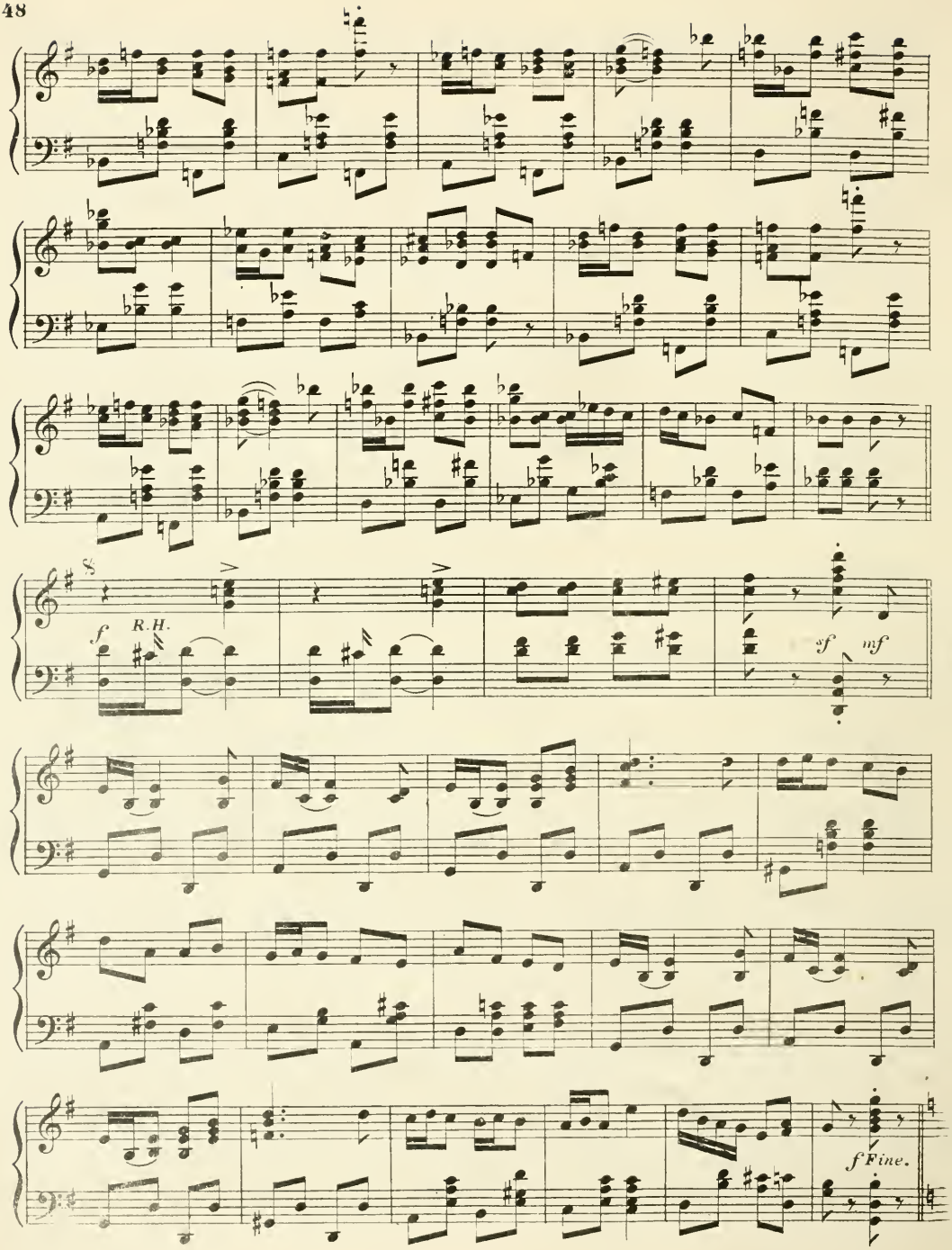
f

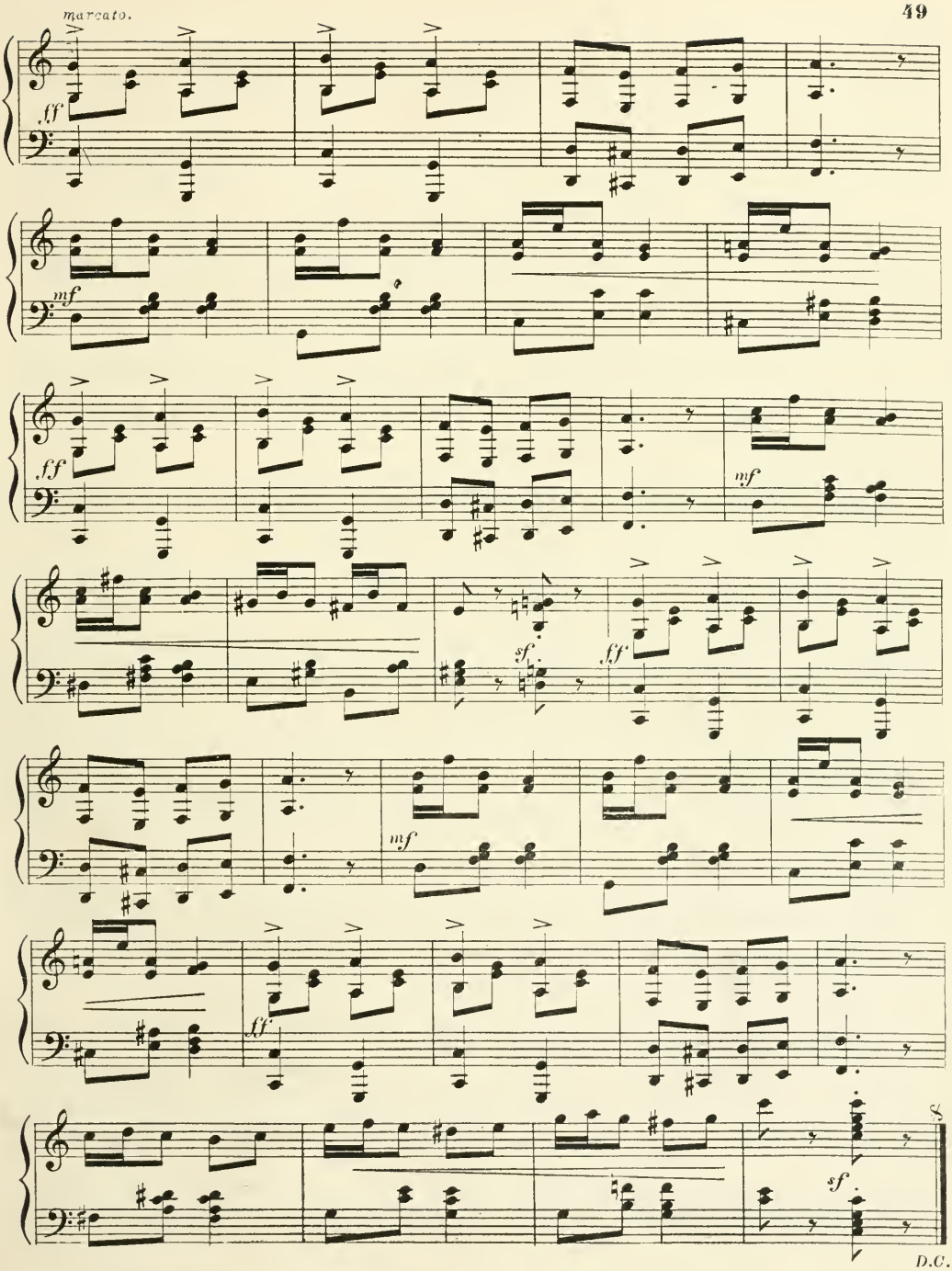

ten.
Cu - pid, For it makes a las - sie look so
- get her (Its a pi - ty that he ev - er
ten.
mf
poco a poco rit.
stu - pid, When he shoots her like a spar - row With his
met her) When your lov - er proves a rov - er, Say "good -
mf
poco a poco rit.
a tempo.
1st Verse.
p
lit - tle bow and ar - row—What a naughty lit - tle lad is Cu - pid!
- bye", and get it ov - er And the
a tempo.
p
f
D.C.
2nd Verse.
f
soon - er it is done the bet - ter!
Allegro.
f
ff
sf

Nº 7. CHAMBERMAIDS' DANCE. "BRUSH AND DUST PAN".

Tempo di Polka.




8
f
R.H.
sf
mf
f Fine.


marcato.
ff
mf
ff
mf
sf
ff
mf
ff
sf
D.C.

Nº 8. SONG—(POTTER.) "THE MOTION OF THE HAND."

Words by
JOHN W. HOUGHTON.

Music by
LANDON RONALD.

Allegretto.

PIANO.

f

When I was just a nip - per, dad po - lite - ly kick'd me out To get my grub or o - ther-wise and
And, when I got the knack of it, it was - n't ma - ny days Be - fore I saw the prin - ci - ple would
In my own do - mes - tic cir - cle I'm a sort of au - to - crat, I make a point of know-ing what my

ad lib.

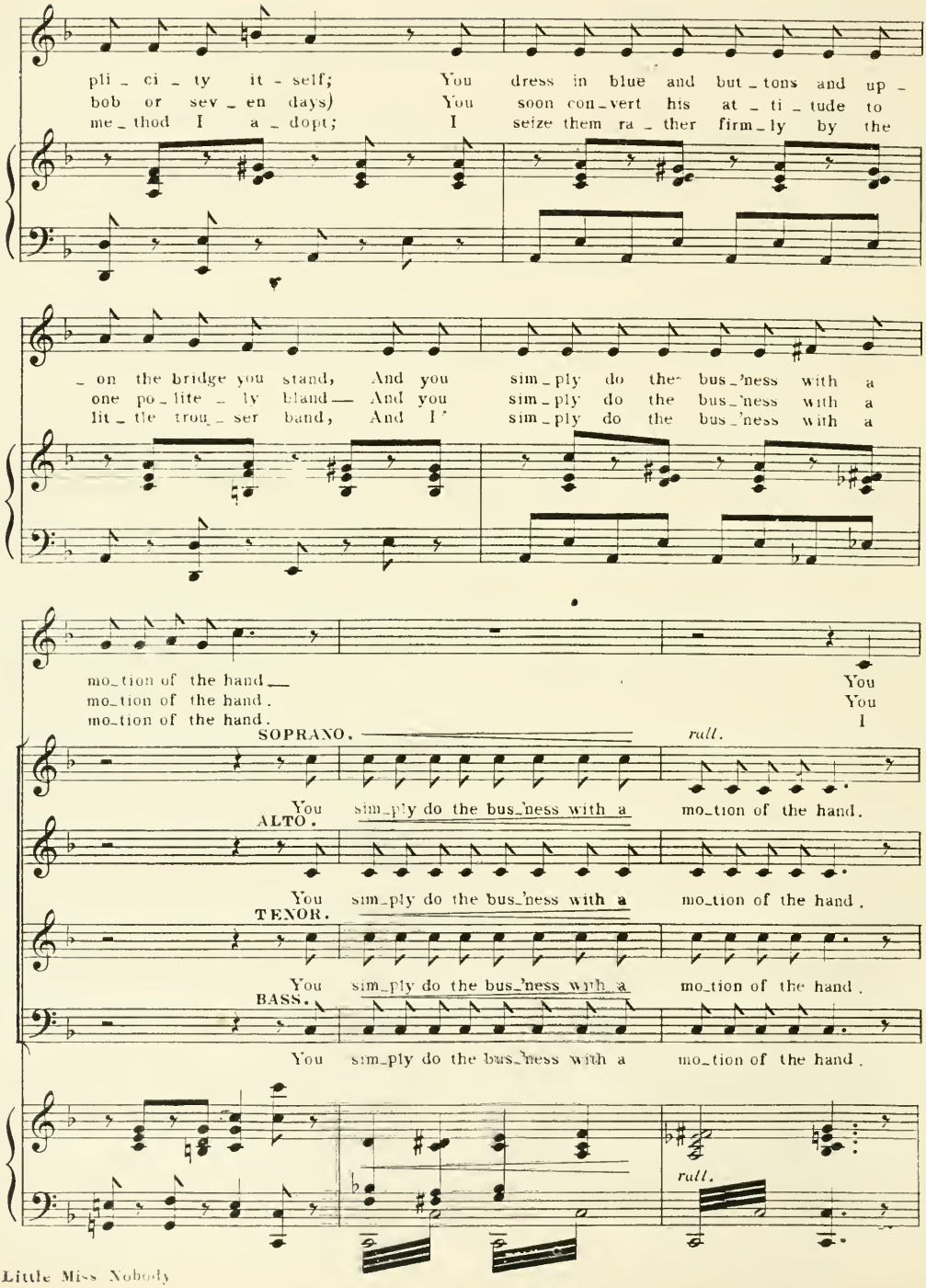
p

learn my way a_bout, I look'd a_round me care_ful_ly and
work in o_ther ways, You're on the raz_zle_daz_zle p'raps and
fa_mi_ly is at; The girls are un_der_ta_ken by the

pass'd a year or two In hunt_ing up a call_ing where there
mak_ing ra_ther free An en_er_ge_tic con_sta_ble has
part_ner of my joys But don't I nice_ly re_gu_late the

was_n't much to do — I found a steam_boat Cap_tain's put the
bust_led up to see — But, (though per_haps you shrink a bit be_
con_duct of the boys. I nev_er jaw or lec_ture them when_

o_thers on the shelf, For the art of na_va_ga_tion is sim_
_fore the peel_er's gaze, With vi_sions of a ma_gi_strate ten
_e_ver they are copp'd, A calm but firm per_sua_sion is the

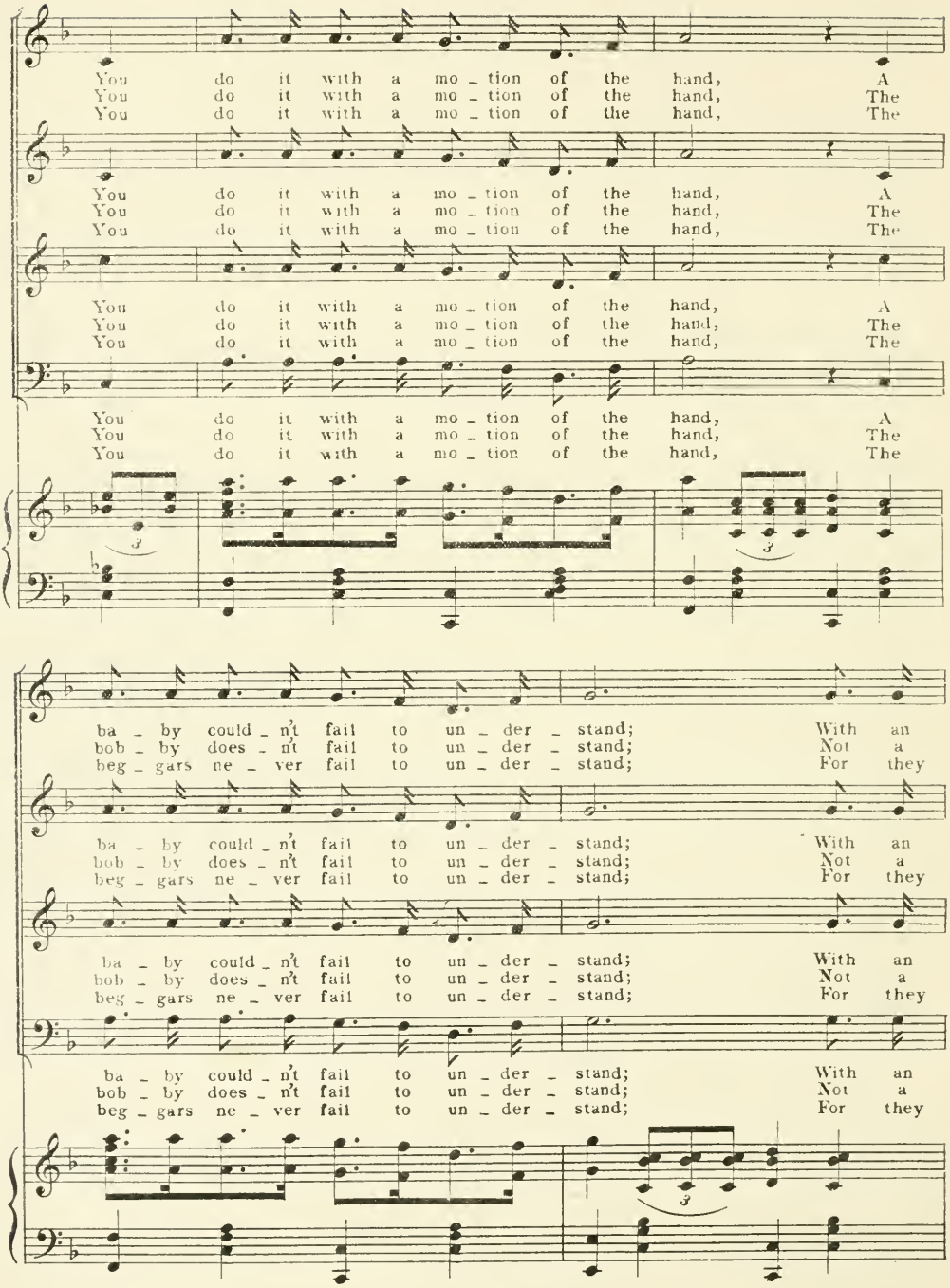

pli_ci_ty it_self; You dress in blue and but_tons and up_
bob or sev_en days) You soon con_vert his at_ti_tude to
me_thod I a_dopt; I seize them ra_ther firm_ly by the
_on the bridge you stand, And you sim_ply do the bus_'ness with a
one po_lite_ly bland— And you sim_ply do the bus_'ness with a
lit_tle trou_ser band, And I sim_ply do the bus_'ness with a
mo_tion of the hand— You
mo_tion of the hand. You
mo_tion of the hand. I
SOPRANO.
rall.
You sim_ply do the bus_'ness with a mo_tion of the hand.
ALTO.
You sim_ply do the bus_'ness with a mo_tion of the hand.
TENOR.
You sim_ply do the bus_'ness with a mo_tion of the hand.
BASS.
You sim_ply do the bus_'ness with a mo_tion of the hand.
rall.

do it with a mo - tion of the hand, A
do it with a mo - tion of the hand, The
do it with a mo - tion of the hand, The

ba - by could - n't fail to un - der - stand; With an
bob - by does - n't fail to un - der - stand; Not a
beg - gars nev - er fail to un - der - stand; For they

air like Ju - lius Cae - sar, You can "back 'er" "stop 'er," "ease 'er," And you
sin - gle word he mum - bles To in - form you that he tum - bles, But he
of - ten make con - fes - sion That I leave a mark'd im - pres - sion, And I

do it with a mo - tion of the hand.
does it with a mo - tion of the hand.
do it with a mo - tion of the hand.


You do it with a mo _ tion of the hand, A
You do it with a mo _ tion of the hand, The
You do it with a mo _ tion of the hand, The
You do it with a mo _ tion of the hand, A
You do it with a mo _ tion of the hand, The
You do it with a mo _ tion of the hand, The
You do it with a mo _ tion of the hand, A
You do it with a mo _ tion of the hand, The
You do it with a mo _ tion of the hand, The
ba _ by could _ n't fail to un _ der _ stand; With an
bob _ by does _ n't fail to un _ der _ stand; Not a
beg _ gars ne _ ver fail to un _ der _ stand; For they
ba _ by could _ n't fail to un _ der _ stand; With an
bob _ by does _ n't fail to un _ der _ stand; Not a
beg _ gars ne _ ver fail to un _ der _ stand; For they
ba _ by could _ n't fail to un _ der _ stand; With an
bob _ by does _ n't fail to un _ der _ stand; Not a
beg _ gars ne _ ver fail to un _ der _ stand; For they
ba _ by could _ n't fail to un _ der _ stand; With an
bob _ by does _ n't fail to un _ der _ stand; Not a
beg _ gars ne _ ver fail to un _ der _ stand; For they

air like Ju_lius Cae_sar, You can "back er," "stop er," "ease er," And you
sin_gle word he mum_bles To in_form you that he tum_bles, But he
of_ten make con_fes_sion That he leaves a mark'd im_pres_sion, And he

air like Ju_lius Cae_sar, You can "back er," "stop er," "ease er," And you
sin_gle word he mum_bles To in_form you that he tum_bles, But he
of_ten make con_fes_sion That he leaves a mark'd im_pres_sion, And he

air like Ju_lius Cae_sar, You can "back er," "stop er," "ease er," And you
sin_gle word he mum_bles To in_form you that he tum_bles, But he
of_ten make con_fes_sion That he leaves a mark'd im_pres_sion, And he

air like Ju_lius Cae_sar, You can "back er," "stop er," "ease er," And you
sin_gle word he mum_bles To in_form you that he tum_bles, But he
of_ten make con_fes_sion That he leaves a mark'd im_pres_sion, And he

do it with a mo_tion of the hand.
does it with a mo_tion of the hand.
does it with a mo_tion of the hand.

do it with a mo_tion of the hand.
does it with a mo_tion of the hand.
does it with a mo_tion of the hand.

do it with a mo_tion of the hand.
does it with a mo_tion of the hand.
does it with a mo_tion of the hand.

do it with a mo_tion of the hand.
does it with a mo_tion of the hand.
does it with a mo_tion of the hand.

D.C.

No. 9. TRIO — (THE SISTERS TRIPLET.) "THE BREAD AND BUTTER GIRLS."

Allegro con spirito.

PIANO.

ff *f*

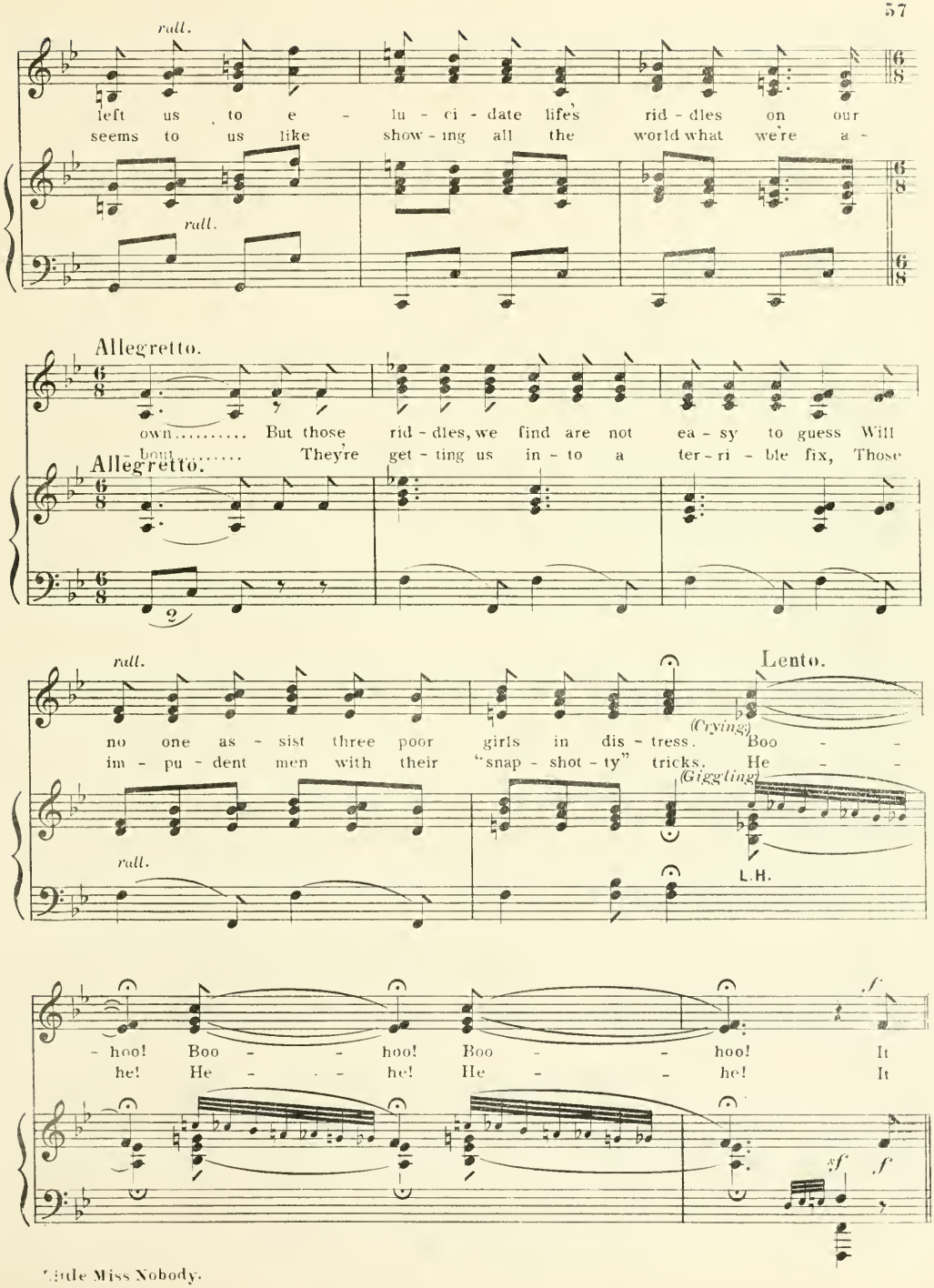
mf Andante.

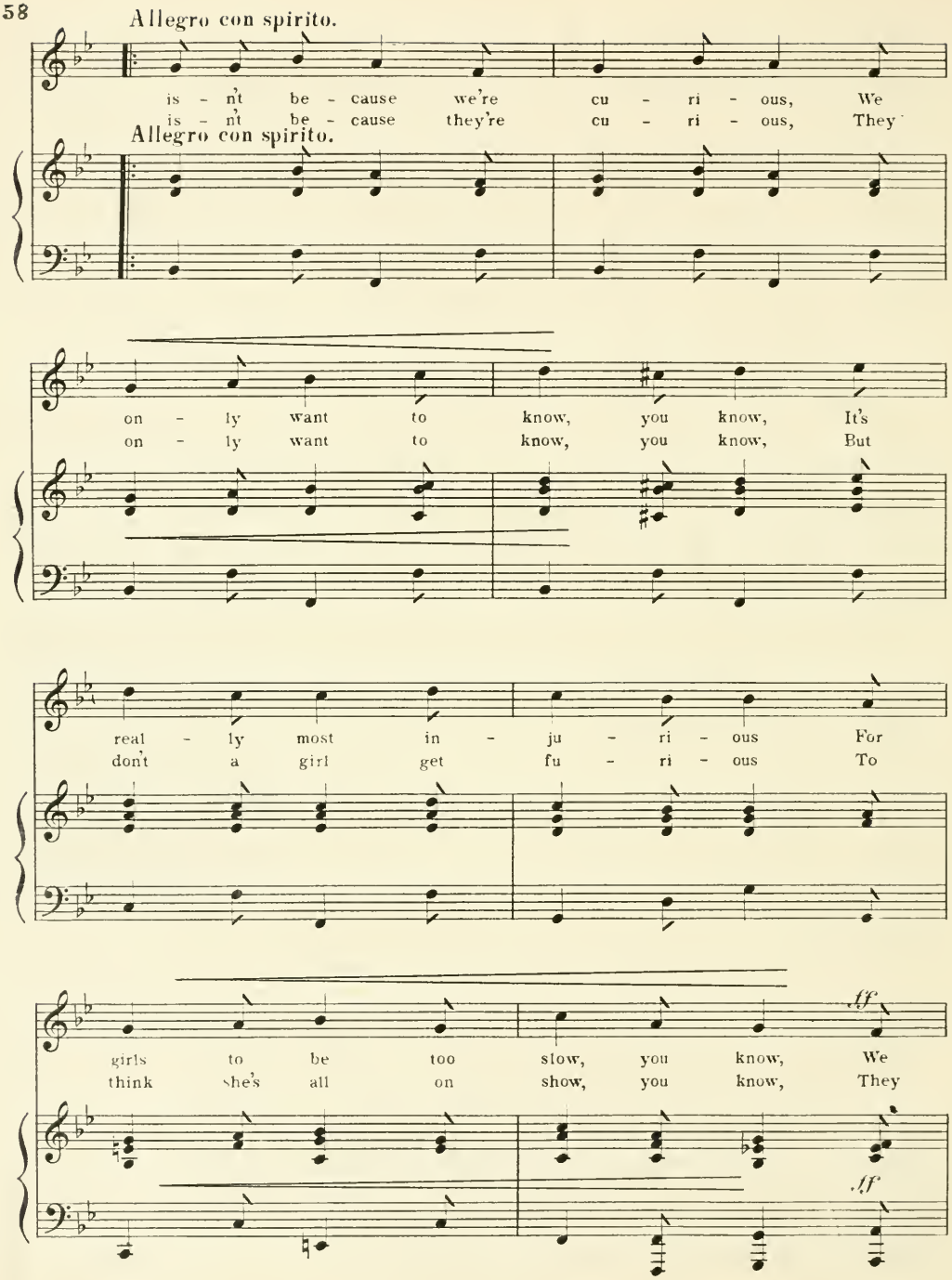
1. We are three sim - ple maidens Of im - per-fect ed - u - ca-tion Tho' our
2. All sci - en - ti - fic matters are be - yond our com - pre - hension, And each

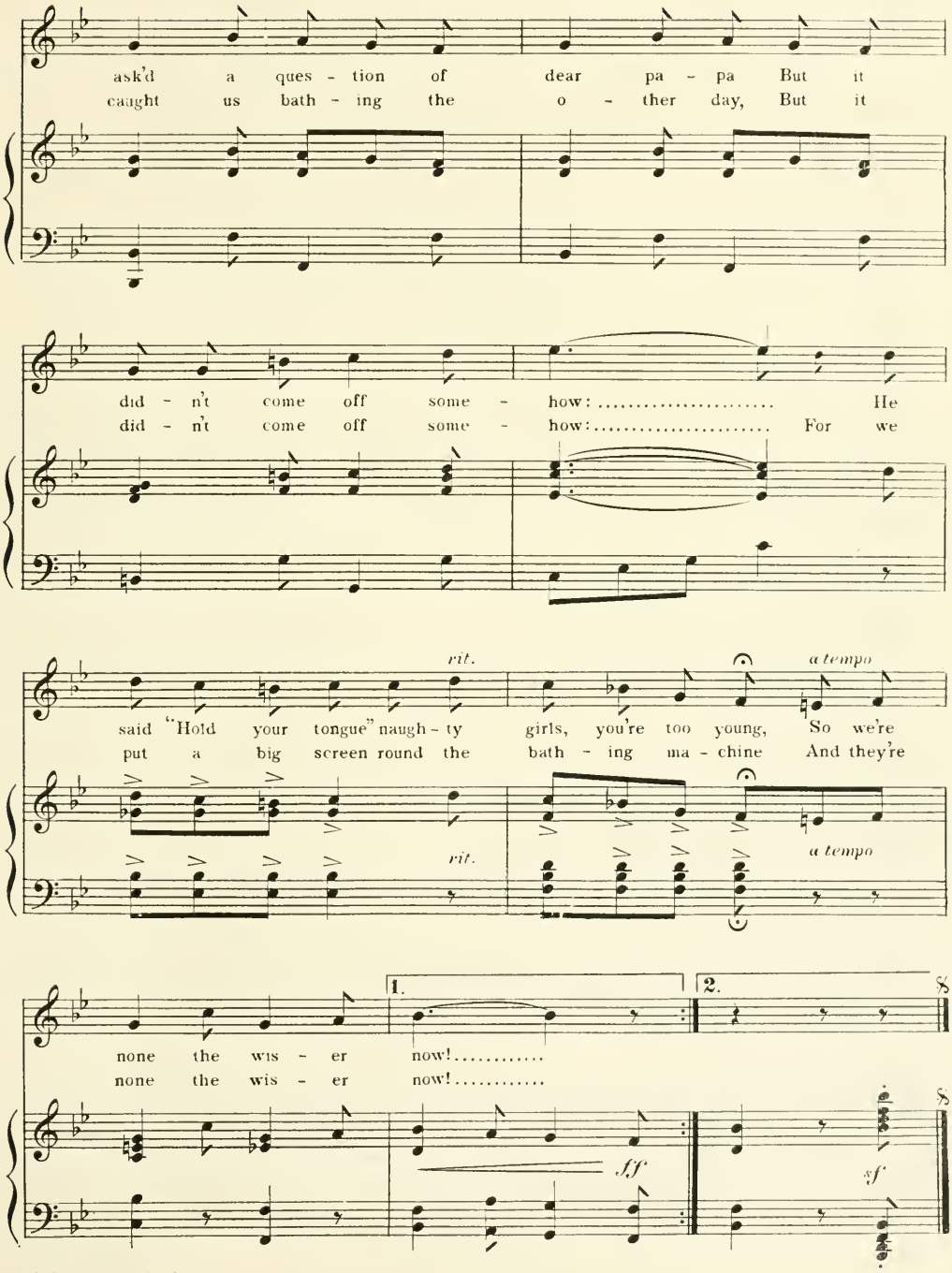
mf Andante. *leggiero.*

thirst for in - for - ma - tion At an ear - ly age was shown Our
won - der-ful in - ven - tion Fills our in - fant minds with doubt: The

pa - rents were as - tound-ed At the ques-tions we pro - pound - ed, So they
An - i - mat - ed Pho - to, We pro - test a - gainst *in, to - to,* For it


rall.
left us to e - lu - ci - date life's rid - dles on our
seems to us like show - ing all the world what we're a -
rall.
Allegretto.
own..... But those rid - dles, we find are not ea - sy to guess Will
- bout..... They're get - ting us in - to a ter - ri - ble fix, Those
Allegretto.
rall.
Lento.
no one as - sist three poor girls in dis - tress. (Crying) Boo - -
im - pu - dent men with their "snap - shot - ty" tricks. (Giggling) He - -
rall.
L.H.
- hoo! Boo - - hoo! Boo - - hoo! It
he! He - - he! He - - he! It
f
sf
f


Allegro con spirito.
is - n't be - cause we're cu - ri - ous, We
is - n't be - cause they're cu - ri - ous, They
Allegro con spirito.
on - ly want to know, you know, It's
on - ly want to know, you know, But
real - ly most in - ju - ri - ous For
don't a girl get fu - ri - ous To
ff
girls to be too slow, you know, We
think she's all on show, you know, They
ff


ask'd a ques - tion of dear pa - pa But it
caught us bath - ing the o - ther day, But it
did - n't come off some - how: ..... He
did - n't come off some - how: ..... For we
rit.
a tempo
said "Hold your tongue" naugh - ty girls, you're too young, So we're
put a big screen round the bath - ing ma - chine And they're
rit.
a tempo
1.
2.
none the wis - er now! .....
none the wis - er now! .....
sf
sf

Nº 10. SONG— (ELSIE & TRIPLETS.) "PUFF, PUFF."

Allegro.

PIANO.

f

Andante.

mf

Young la - dies pray at - tend to me, Your
Your style of dress is too pro - nounced, You're

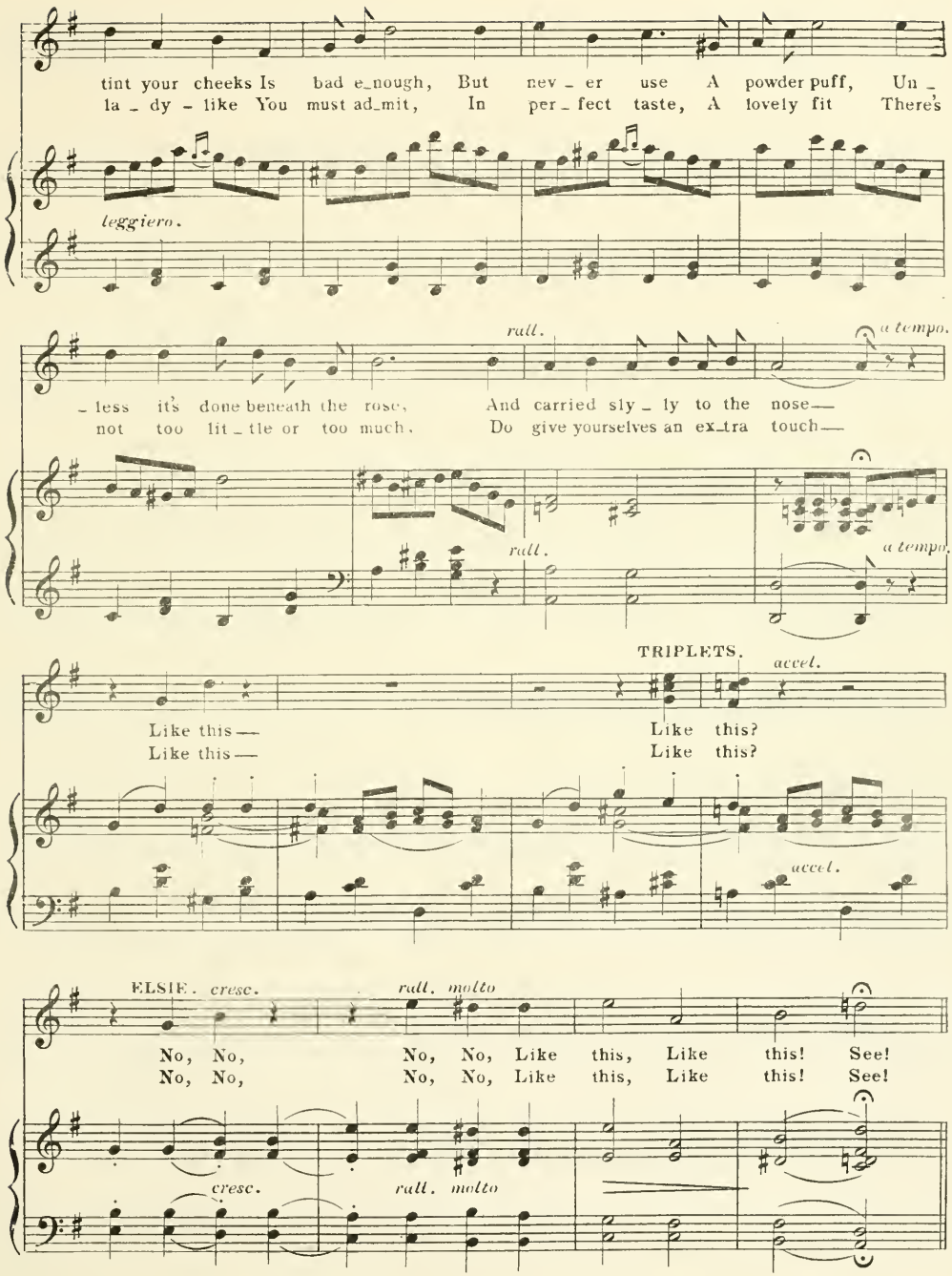
Andante.

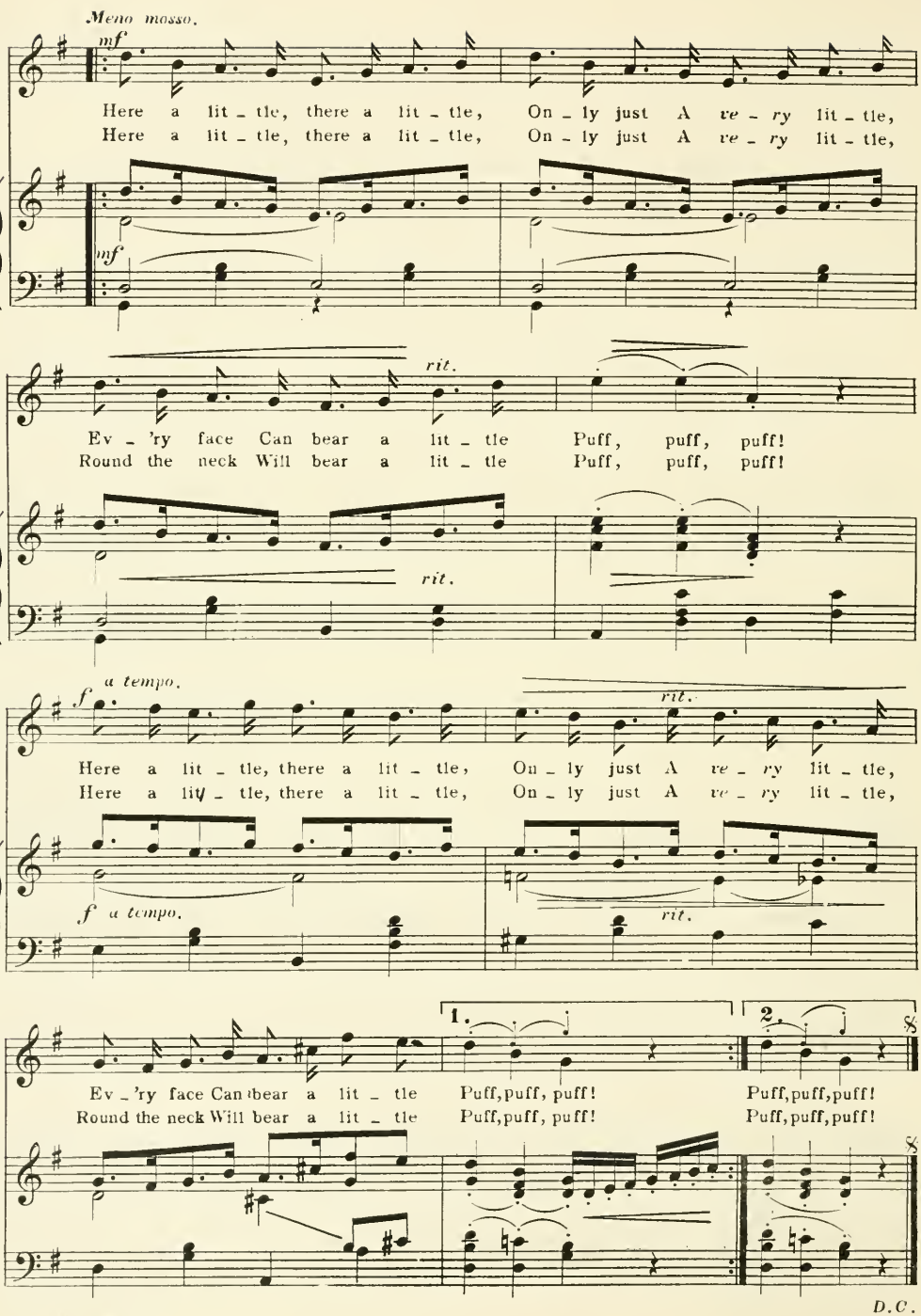
p grazioso.

go - ver - ness. That is to be— It's e - vi - dent you
o - ver - frilled and o - ver-flounced— If quite cor - rect you

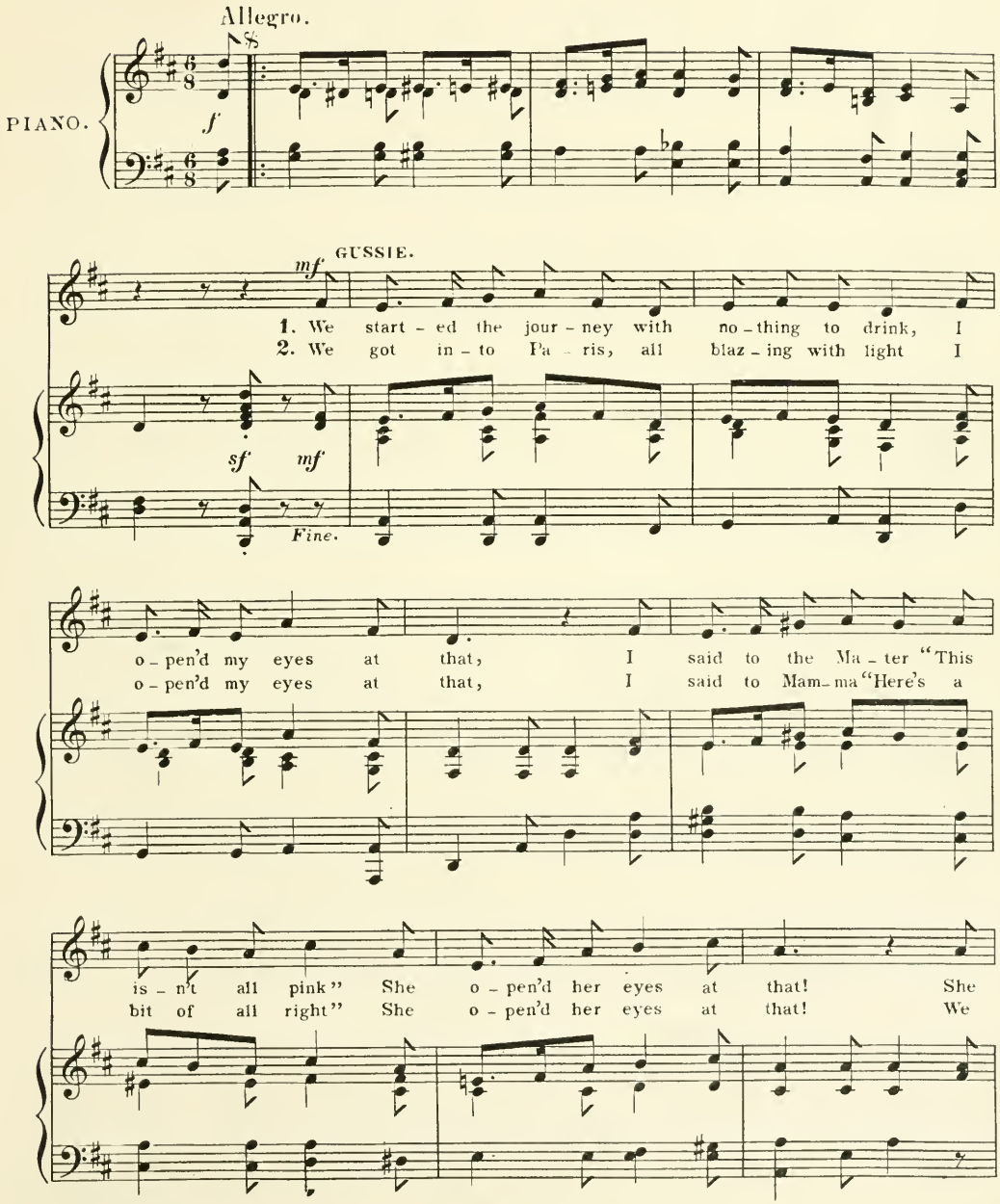
quite for - get The A. B. C. of e - ti - quette— To
wish to be Just take a hint or two from me. Most

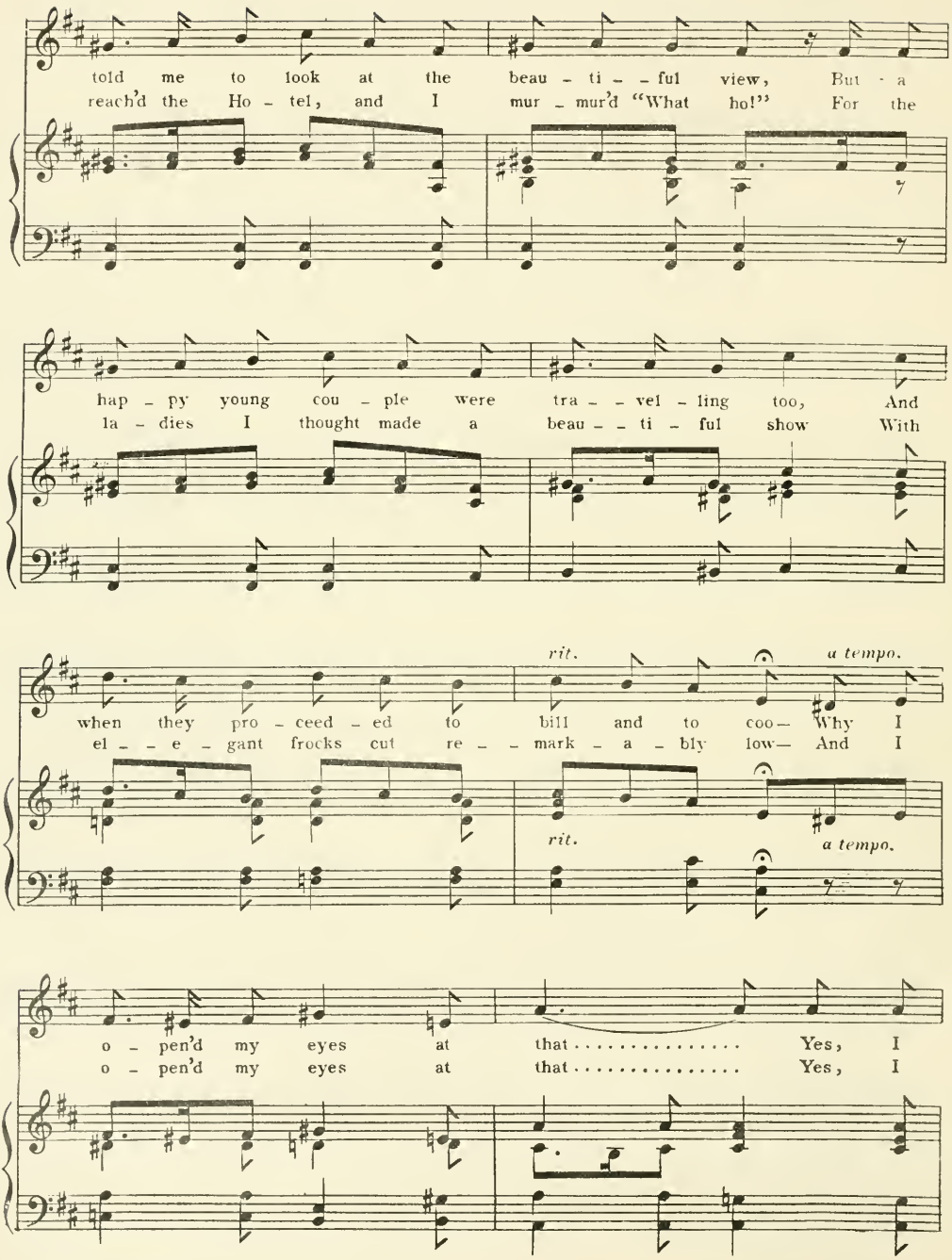
mf


tint your cheeks Is bad e_nough, But nev _ er use A powder puff, Un _
la _ dy - like You must ad_mit, In per _ fect taste, A lovely fit There's
leggiero.
rall.
a tempo.
_ less it's done beneath the rose, And carried sly _ ly to the nose—
not too lit _ tle or too much. Do give yourselves an ex_tra touch—
rall.
a tempo.
TRIPLETS.
accel.
Like this— Like this?
Like this— Like this?
accel.
ELSIE. cresc.
rall. molto
No, No, No, No, Like this, Like this! See!
No, No, No, No, Like this, Like this! See!
cresc.
rall. molto


Meno mosso.
mf
Here a lit - tle, there a lit - tle, On - ly just A ve - ry lit - tle,
Here a lit - tle, there a lit - tle, On - ly just A ve - ry lit - tle,
mf
rit.
Ev - 'ry face Can bear a lit - tle Puff, puff, puff!
Round the neck Will bear a lit - tle Puff, puff, puff!
rit.
f a tempo.
rit.
Here a lit - tle, there a lit - tle, On - ly just A ve - ry lit - tle,
Here a lit - tle, there a lit - tle, On - ly just A ve - ry lit - tle,
f a tempo.
rit.
1.
2.
Ev - 'ry face Can bear a lit - tle Puff, puff, puff! Puff, puff, puff!
Round the neck Will bear a lit - tle Puff, puff, puff! Puff, puff, puff!
D.C.

No. 11. SONG & CHORUS — (GUSSIE.) "EYE OPENERS."




told me to look at the beau - ti - - ful view, But a
reach'd the Ho - tel, and I mur - mur'd "What ho!" For the
hap - py young cou - ple were tra - - vel - ling too, And
la - dies I thought made a beau - - ti - ful show With
rit.
a tempo.
when they pro - ceed - ed to bill and to coo— Why I
el - - e - gant frocks cut re - - mark - a - bly low— And I
rit.
a tempo.
o - pen'd my eyes at that . . . . . Yes, I
o - pen'd my eyes at that . . . . . Yes, I

o - pen'd my eyes at that, ... As
o - pen'd my eyes at that, ... And the

hud - dled to - - ge - - ther they sat, ... But Mam -
cham - ber - maid said ve - - ry pat, ... "Ze dear

- ma turn'd her back when she heard their lips smack, But I
boy is all right shall I kiss him good - night," Well, I

CHORUS *(unison.)*

f

o - - pen'd my eyes at that. . . . . Yes, he
wink'd both my op - - tics at that . . . . . Yes, he

SOPRANO.

o – – pen'd his eyes at that, ... As
o – – pen'd his eyes at that, ... And the

ALTO.

o – – pen'd his eyes at that, ... As
o – – pen'd his eyes at that, ... And the

TENOR.

o – – pen'd his eyes at that, ... As
o – – pen'd his eyes at that, ... And the

BASS.

o – – pen'd his eyes at that, ... As
o – – pen'd his eyes at that, ... And the

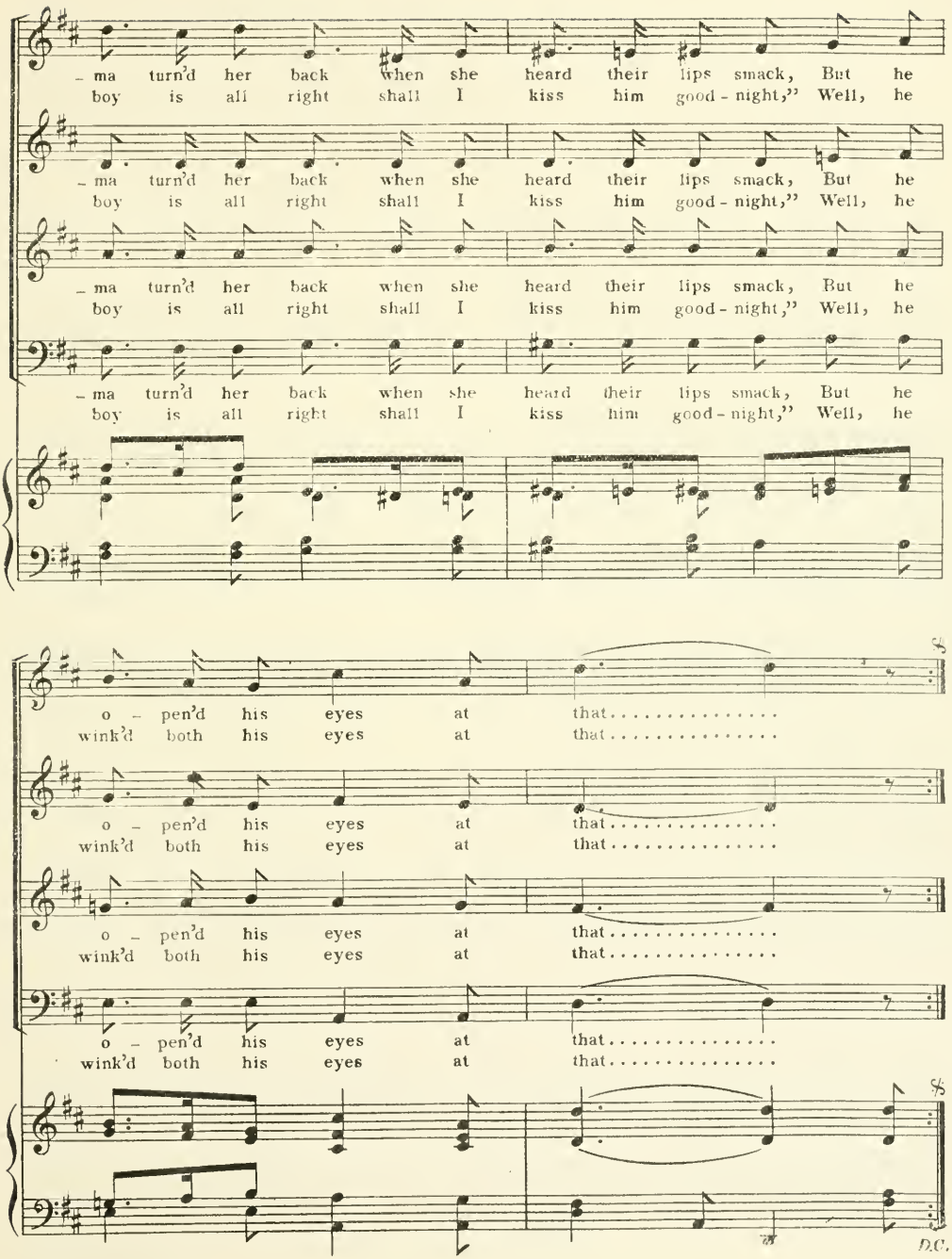
f

hud – dled to – ge – ther they sat, ... But Mam –
cham – ber – maid said ve – – ry pat . . . . . "Ze dear

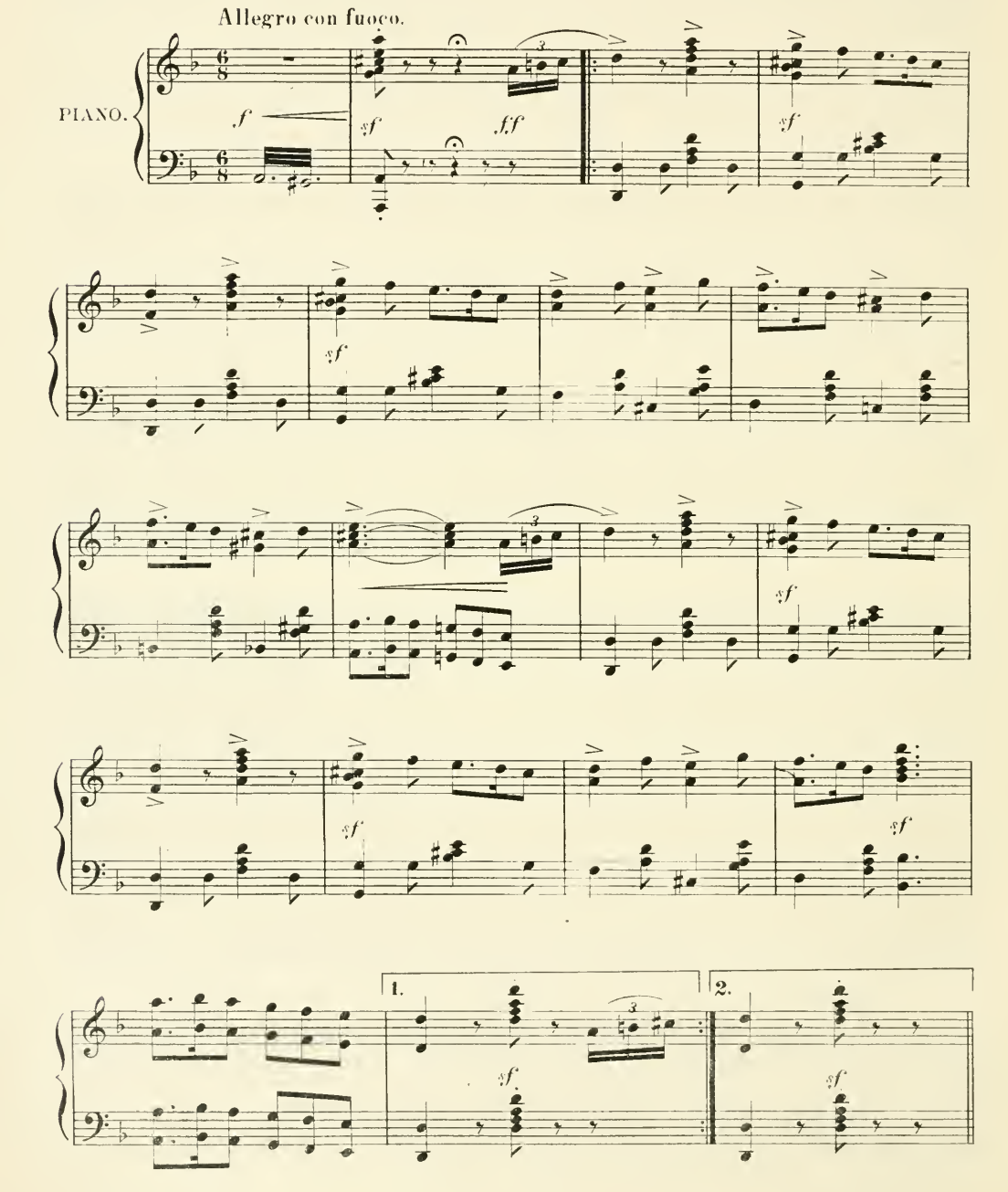
hud – dled to – ge – ther they sat, ... But Mam –
cham – ber – maid said ve – – ry pat . . . . . "Ze dear

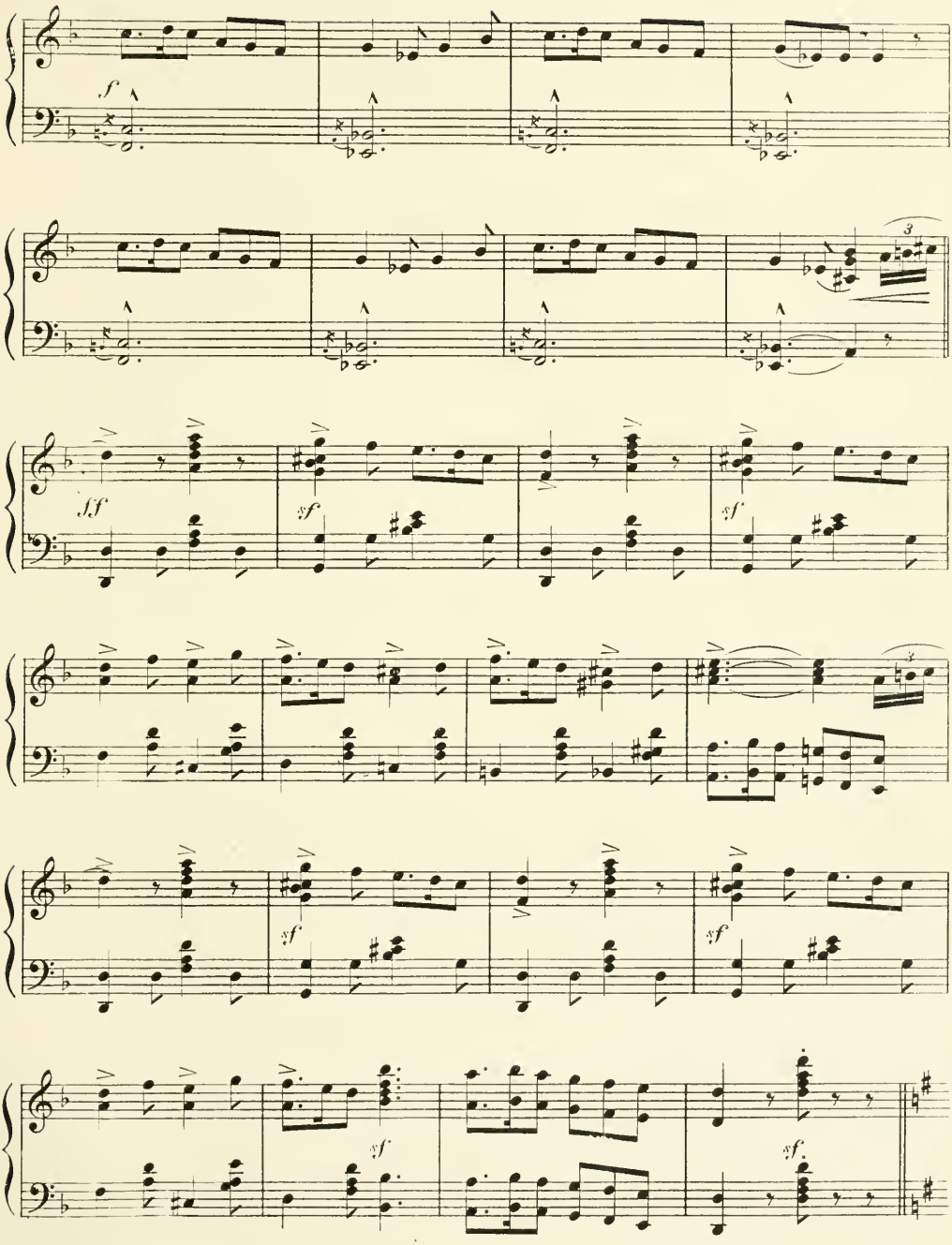
hud – dled to – ge – ther they sat, ... But Mam –
cham – ber – maid said ve – – ry pat . . . . . "Ze dear

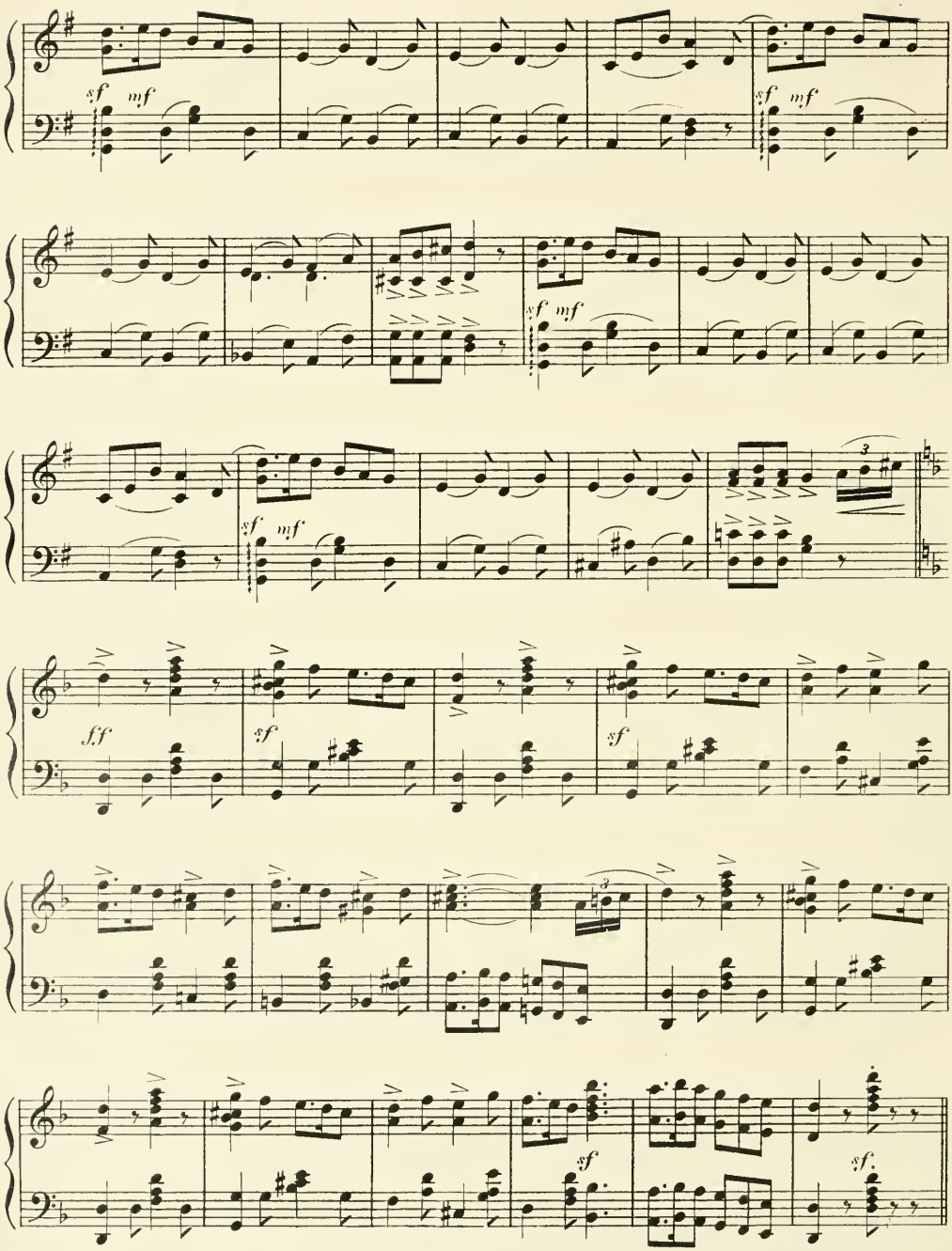
hud – dled to – ge – ther they sat, ... But Mam –
cham – ber – maid said ve – – ry pat . . . . . "Ze dear

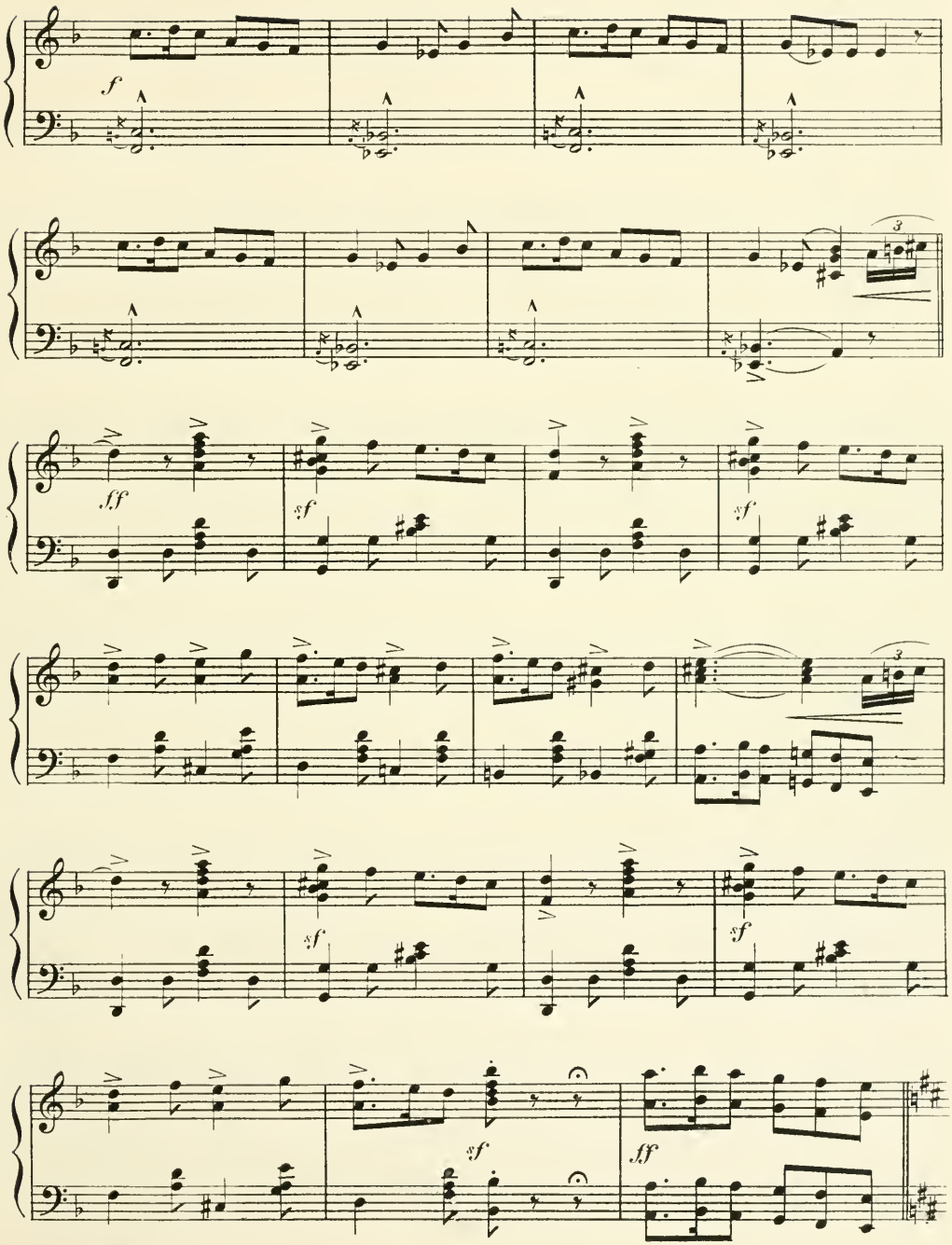

– ma turn'd her back when she heard their lips smack, But he
boy is all right shall I kiss him good - night," Well, he
– ma turn'd her back when she heard their lips smack, But he
boy is all right shall I kiss him good - night," Well, he
– ma turn'd her back when she heard their lips smack, But he
boy is all right shall I kiss him good - night," Well, he
– ma turn'd her back when she heard their lips smack, But he
boy is all right shall I kiss him good - night," Well, he
o – pen'd his eyes at that.....
wink'd both his eyes at that.....
o – pen'd his eyes at that.....
wink'd both his eyes at that.....
o – pen'd his eyes at that.....
wink'd both his eyes at that.....
o – pen'd his eyes at that.....
wink'd both his eyes at that.....
D.C.

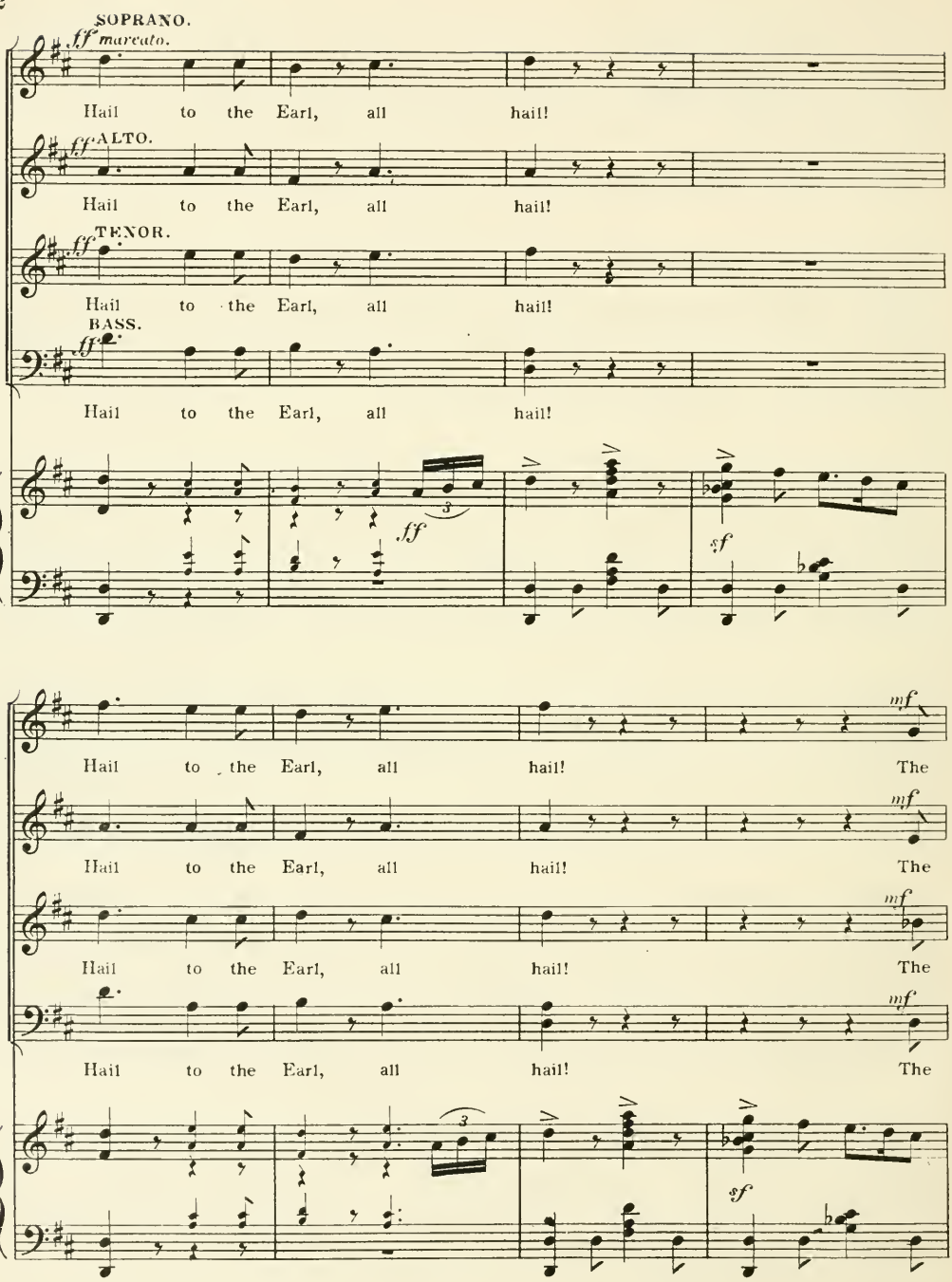
No. 12. DANCE & FINALE – (SISTERS TRIPLET, GUSSIE & CHORUS.) "THE HOPSCOTCH DANCE."

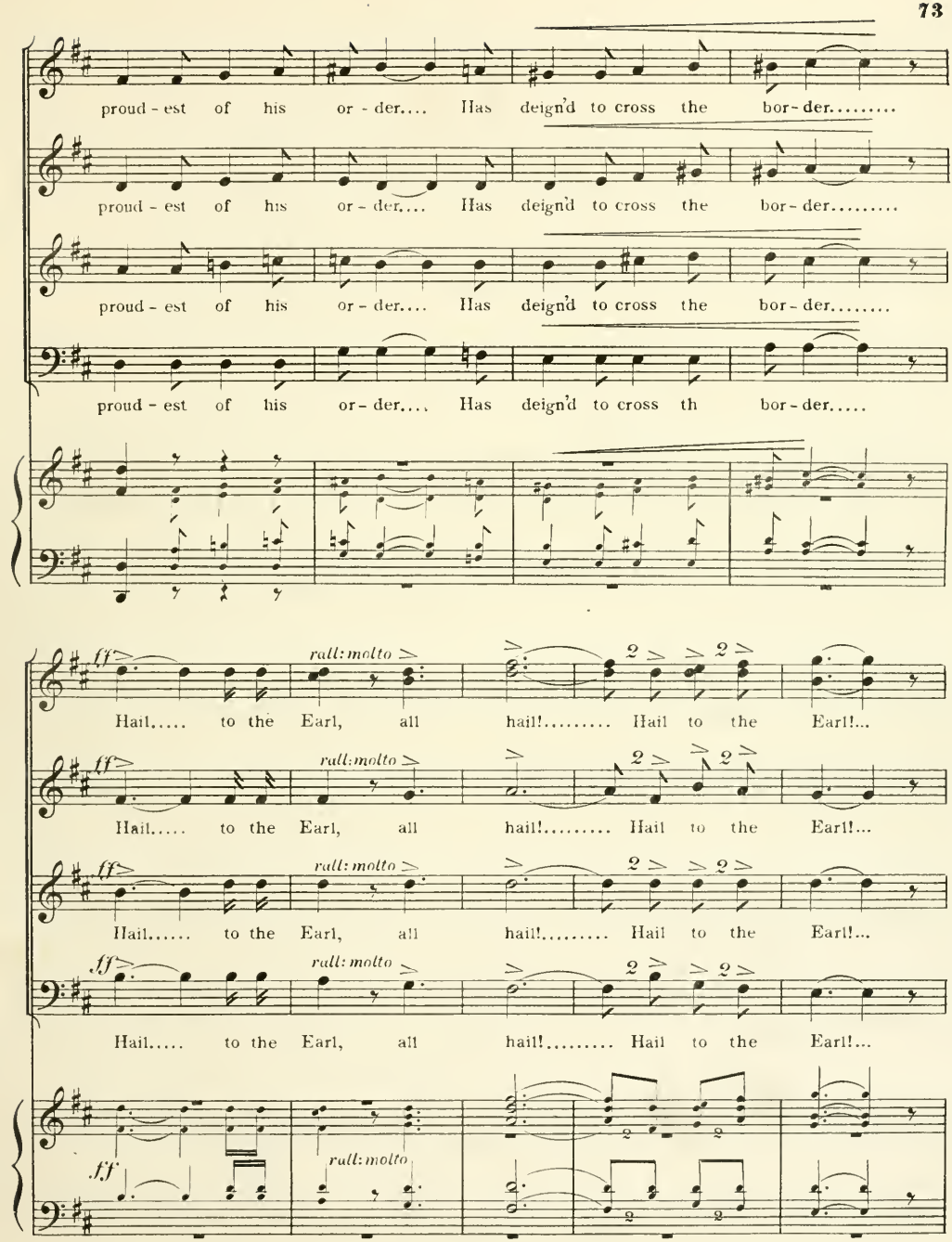


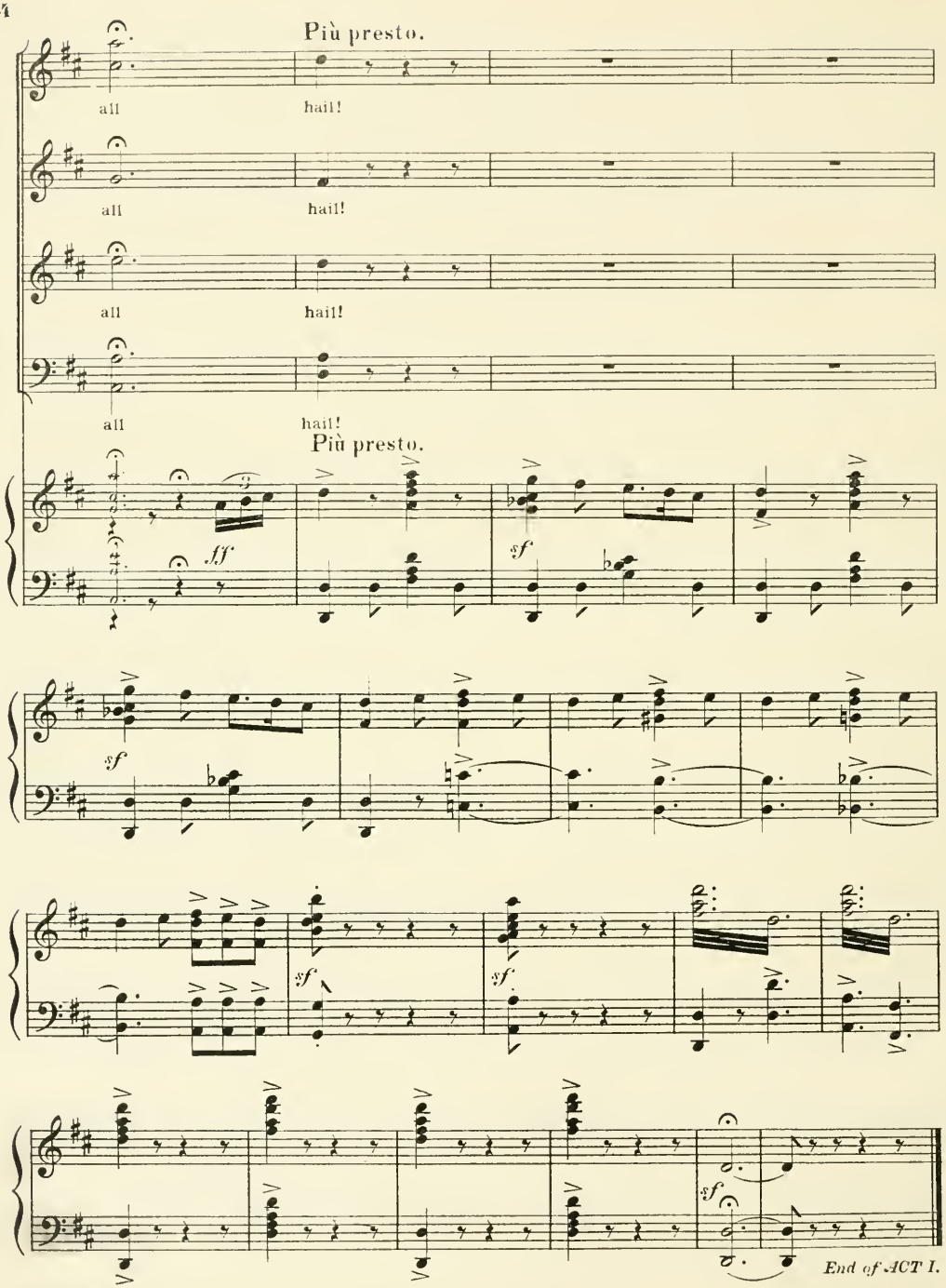

f
3
ff
sf
sf
sf
3
sf
sf
sf
sf
sf.


sf
mf
sf
mf
sf
mf
sf
mf
3
ff
sf
sf
sf
3
sf
sf.


f
ff
sf
sf
sf
sf
sf
ff

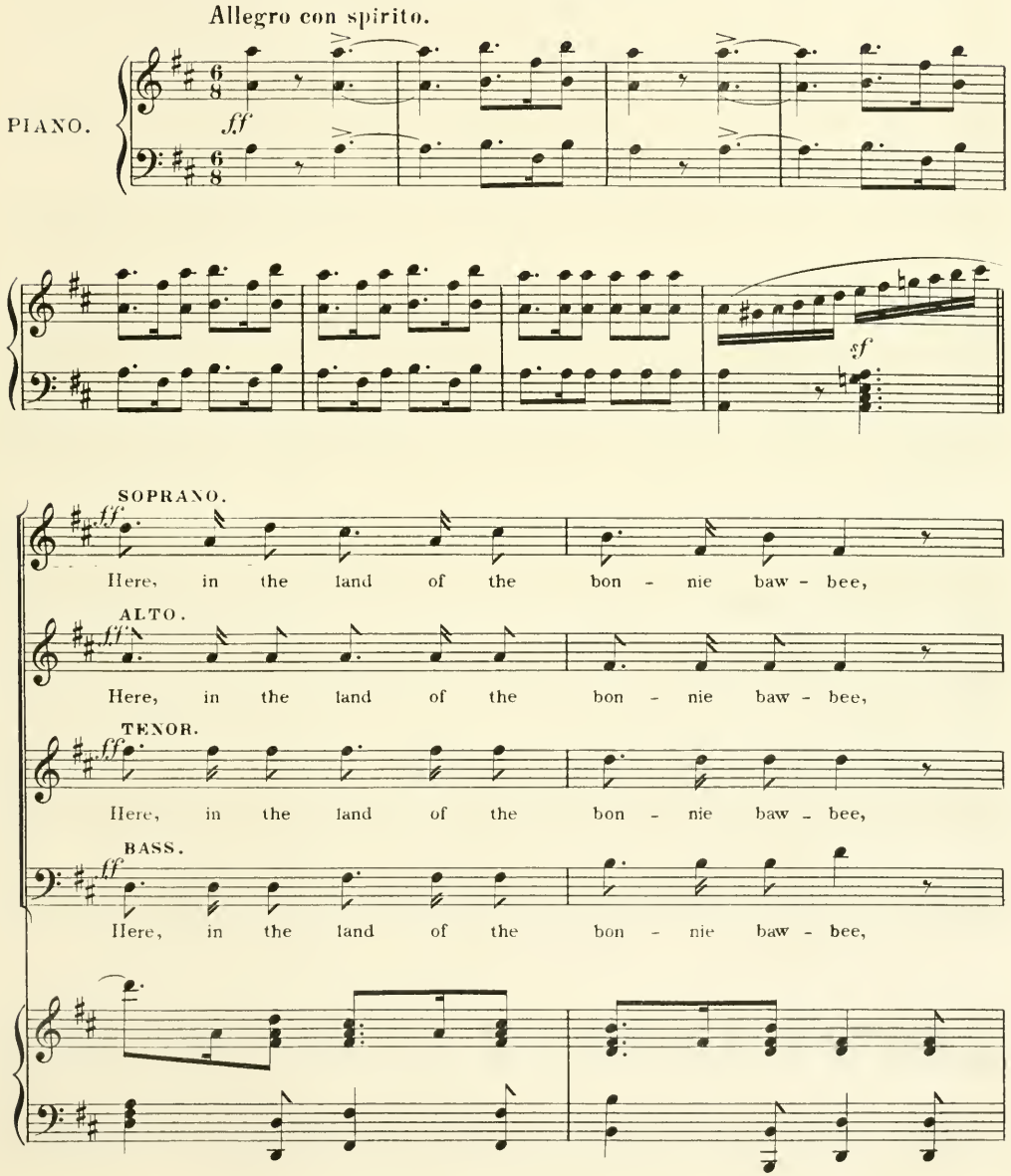

SOPRANO.
ff marcato.
Hail to the Earl, all hail!
ALTO.
ff
Hail to the Earl, all hail!
TENOR.
ff
Hail to the Earl, all hail!
BASS.
ff
Hail to the Earl, all hail!
ff
sf
Hail to the Earl, all hail! The
mf
Hail to the Earl, all hail! The
mf
Hail to the Earl, all hail! The
mf
Hail to the Earl, all hail! The
mf
sf

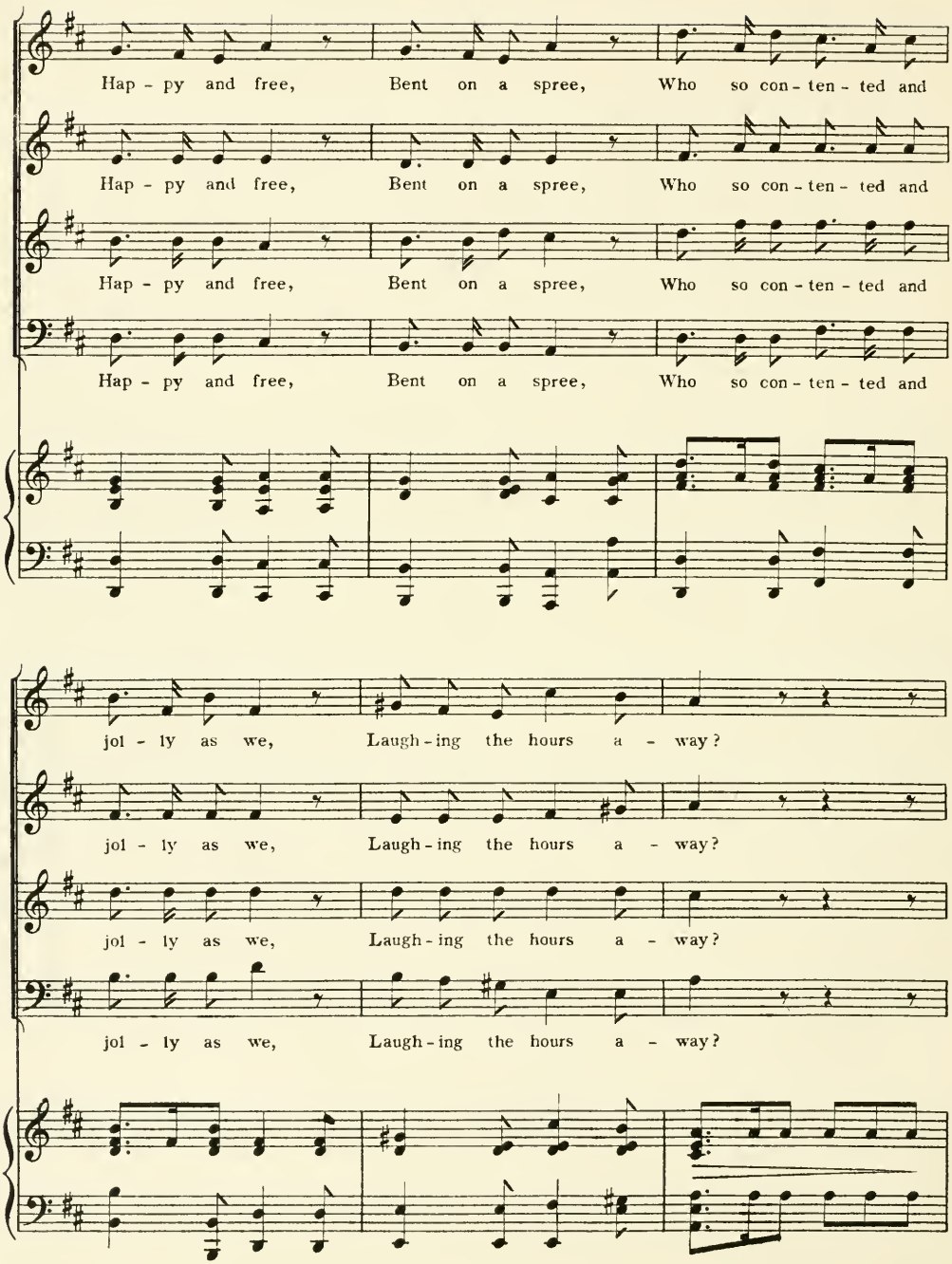

proud - est of his or - der.... Has deign'd to cross the bor - der.....
proud - est of his or - der.... Has deign'd to cross the bor - der.....
proud - est of his or - der.... Has deign'd to cross the bor - der.....
proud - est of his or - der.... Has deign'd to cross th bor - der.....
ff
rall: molto
Hail..... to the Earl, all hail!..... Hail to the Earl!...
Hail..... to the Earl, all hail!..... Hail to the Earl!...
Hail..... to the Earl, all hail!..... Hail to the Earl!...
Hail..... to the Earl, all hail!..... Hail to the Earl!...
ff
rall: molto

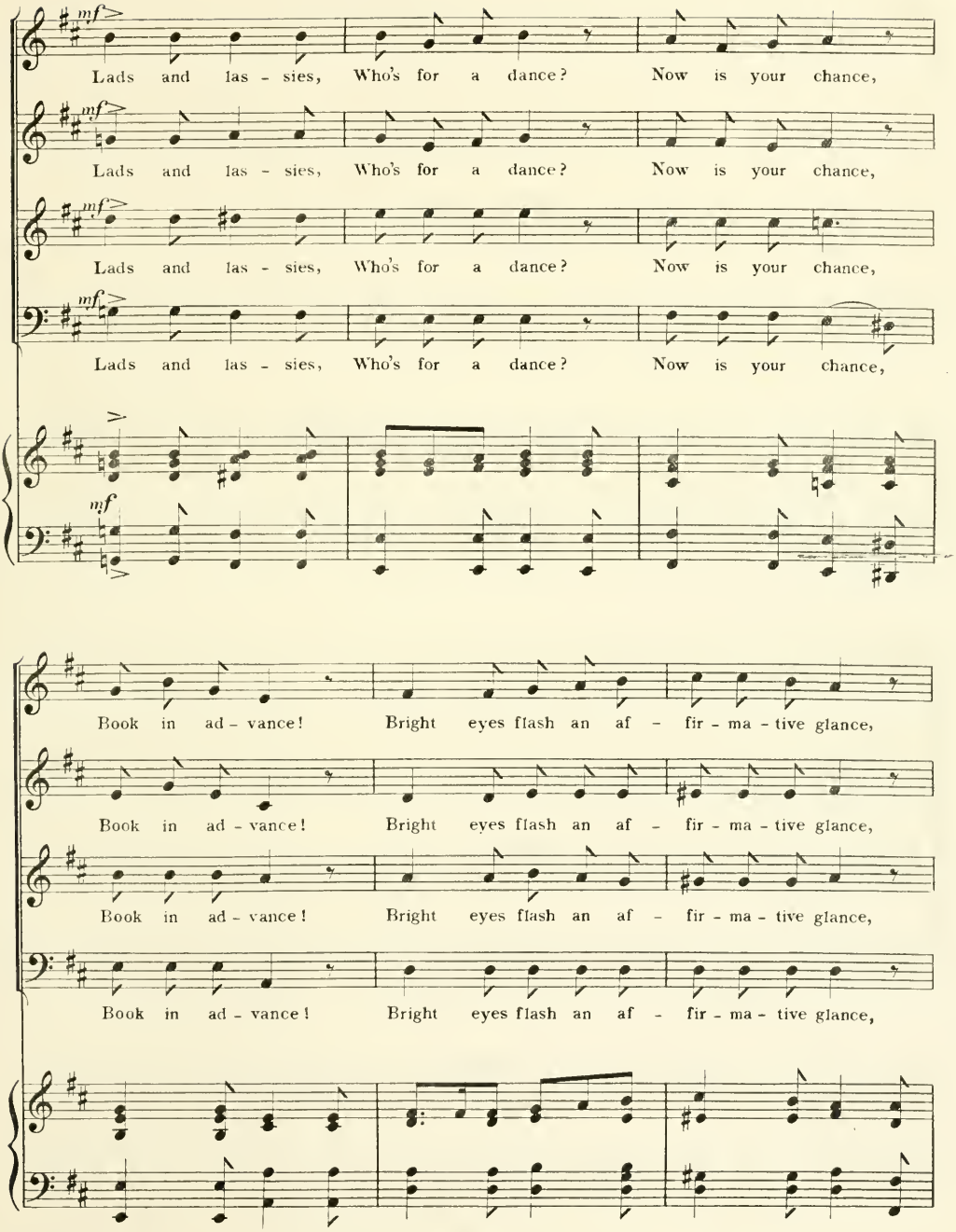

Più presto.
all
hail!
all
hail!
all
hail!
all
hail!
Più presto.
ff
sf
sf
sf
sf
sf
sf
End of ACT I.

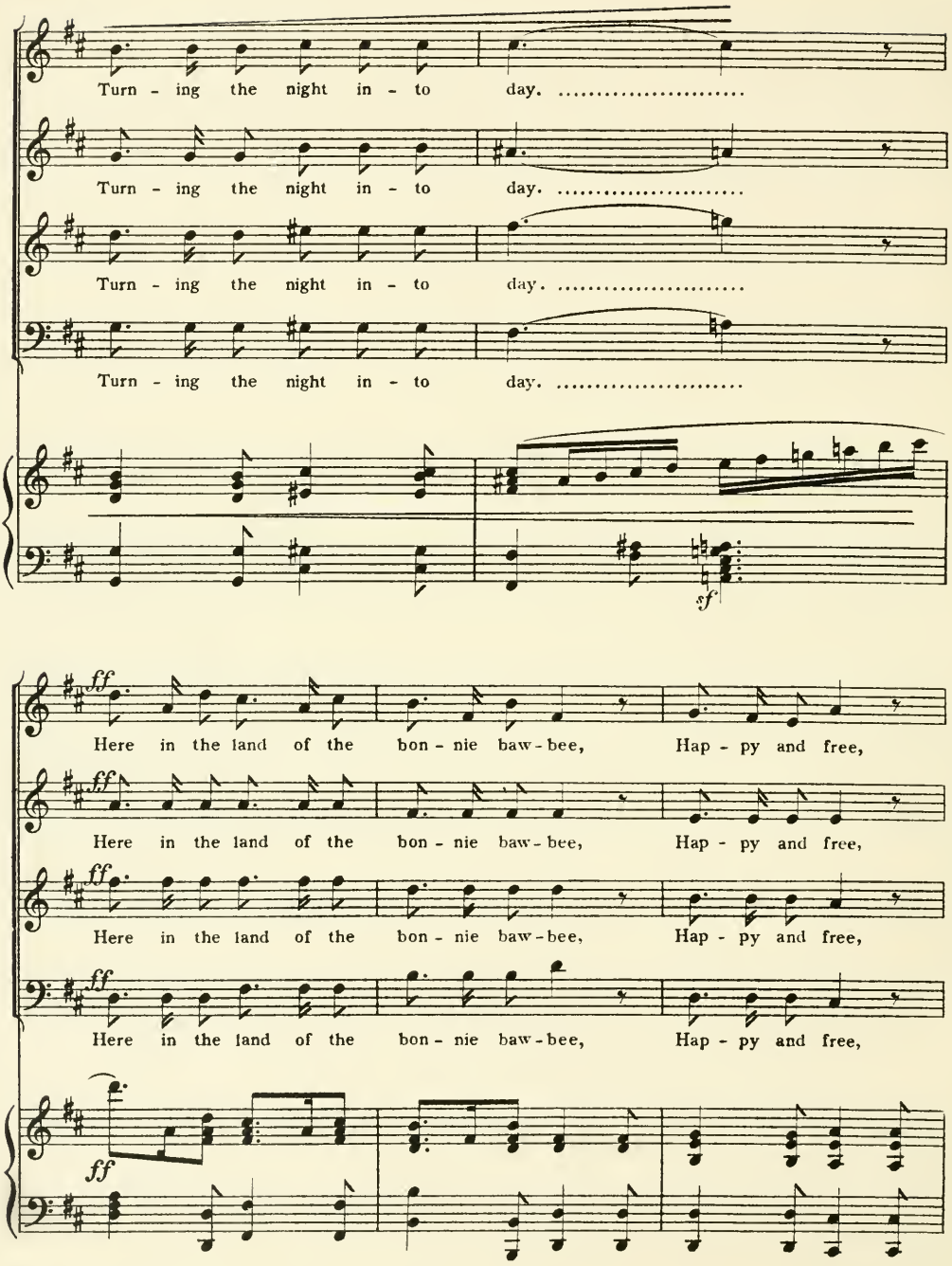
ACT II.

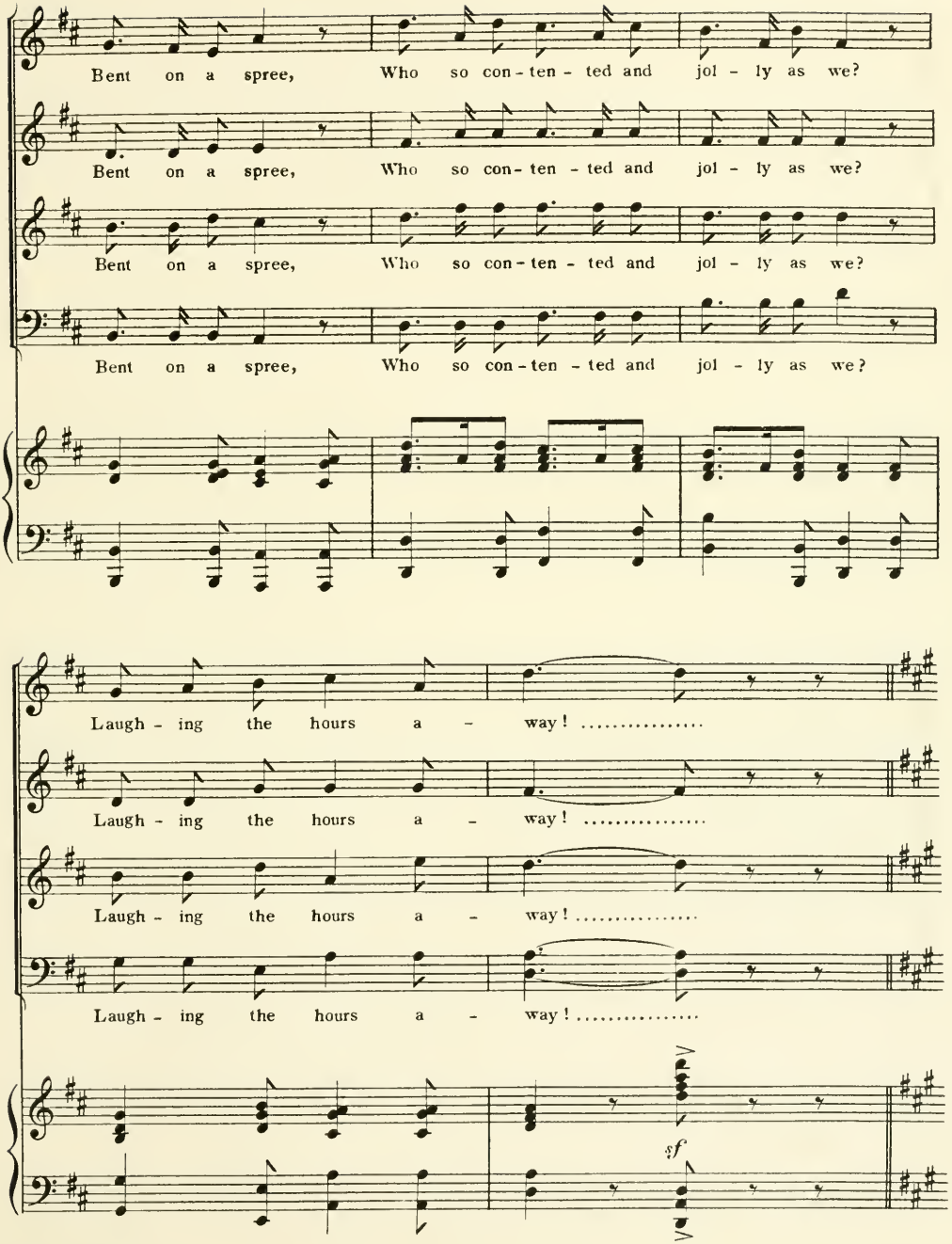
No. 13. OPENING CHORUS.—"THE LAND OF THE BONNIE BAWBEE."

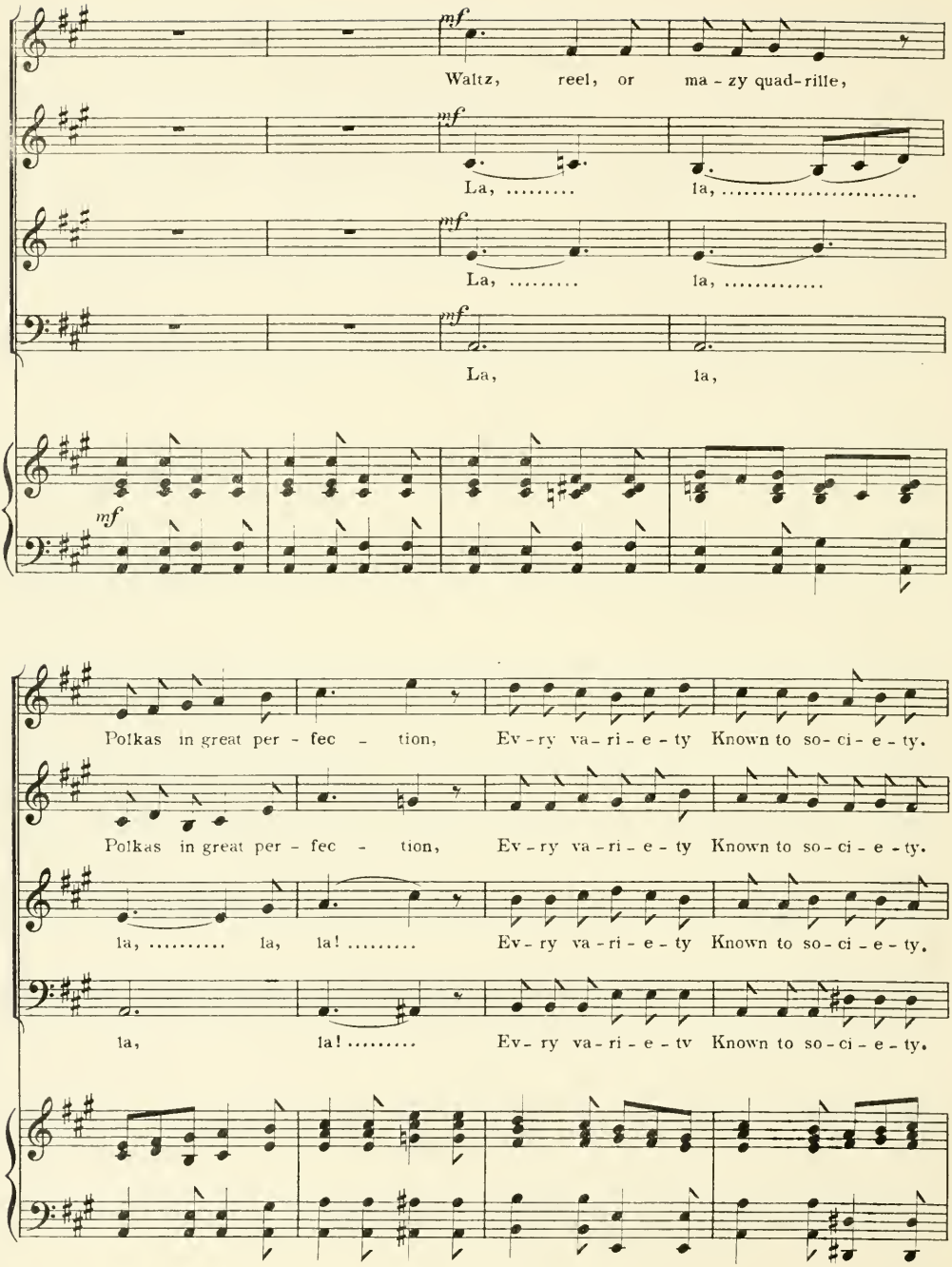



Hap - py and free, Bent on a spree, Who so con - ten - ted and
Hap - py and free, Bent on a spree, Who so con - ten - ted and
Hap - py and free, Bent on a spree, Who so con - ten - ted and
Hap - py and free, Bent on a spree, Who so con - ten - ted and
jol - ly as we, Laugh - ing the hours a - way?
jol - ly as we, Laugh - ing the hours a - way?
jol - ly as we, Laugh - ing the hours a - way?
jol - ly as we, Laugh - ing the hours a - way?


mf
Lads and las - sies, Who's for a dance? Now is your chance,
Lads and las - sies, Who's for a dance? Now is your chance,
Lads and las - sies, Who's for a dance? Now is your chance,
Lads and las - sies, Who's for a dance? Now is your chance,
mf
Book in ad - vance! Bright eyes flash an af - fir - ma - tive glance,
Book in ad - vance! Bright eyes flash an af - fir - ma - tive glance,
Book in ad - vance! Bright eyes flash an af - fir - ma - tive glance,
Book in ad - vance! Bright eyes flash an af - fir - ma - tive glance,


Turn - ing the night in - to day.
Turn - ing the night in - to day.
Turn - ing the night in - to day.
Turn - ing the night in - to day.
sf
ff
Here in the land of the bon - nie baw - bee, Hap - py and free,
Here in the land of the bon - nie baw - bee, Hap - py and free,
Here in the land of the bon - nie baw - bee, Hap - py and free,
Here in the land of the bon - nie baw - bee, Hap - py and free,
ff


Bent on a spree, Who so con - ten - ted and jol - ly as we?
Bent on a spree, Who so con - ten - ted and jol - ly as we?
Bent on a spree, Who so con - ten - ted and jol - ly as we?
Bent on a spree, Who so con - ten - ted and jol - ly as we?
Laugh - ing the hours a - way! .....
Laugh - ing the hours a - way! .....
Laugh - ing the hours a - way! .....
Laugh - ing the hours a - way! .....
sf


mf
Waltz, reel, or ma - zy quad-rille,
La, ... la, ...
La, ... la, ...
La, la,
Polkas in great per - fec - tion, Ev - ry va - ri - e - ty Known to so - ci - e - ty.
Polkas in great per - fec - tion, Ev - ry va - ri - e - ty Known to so - ci - e - ty.
la, ... la, la! ..... Ev - ry va - ri - e - ty Known to so - ci - e - ty.
la, la! ..... Ev - ry va - ri - e - ty Known to so - ci - e - ty.

Make your own se - lec - tion, Waltz, reel, or ma-zy quadrille,

Make your own se - lec - tion, La, ... la, ...

Make your own se - lec - tion, La, ... la, ...

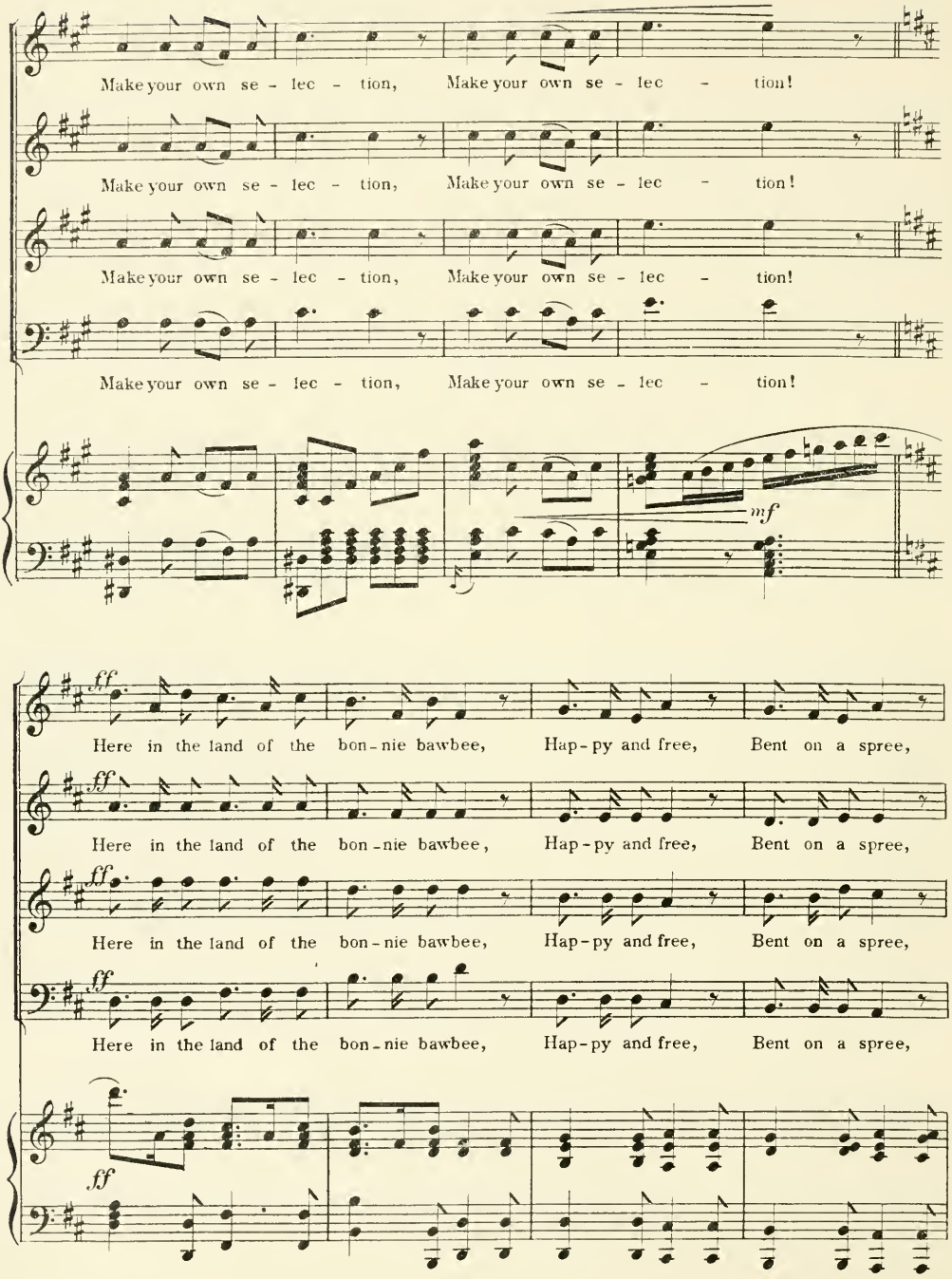
Make your own se - lec - tion, La, la,

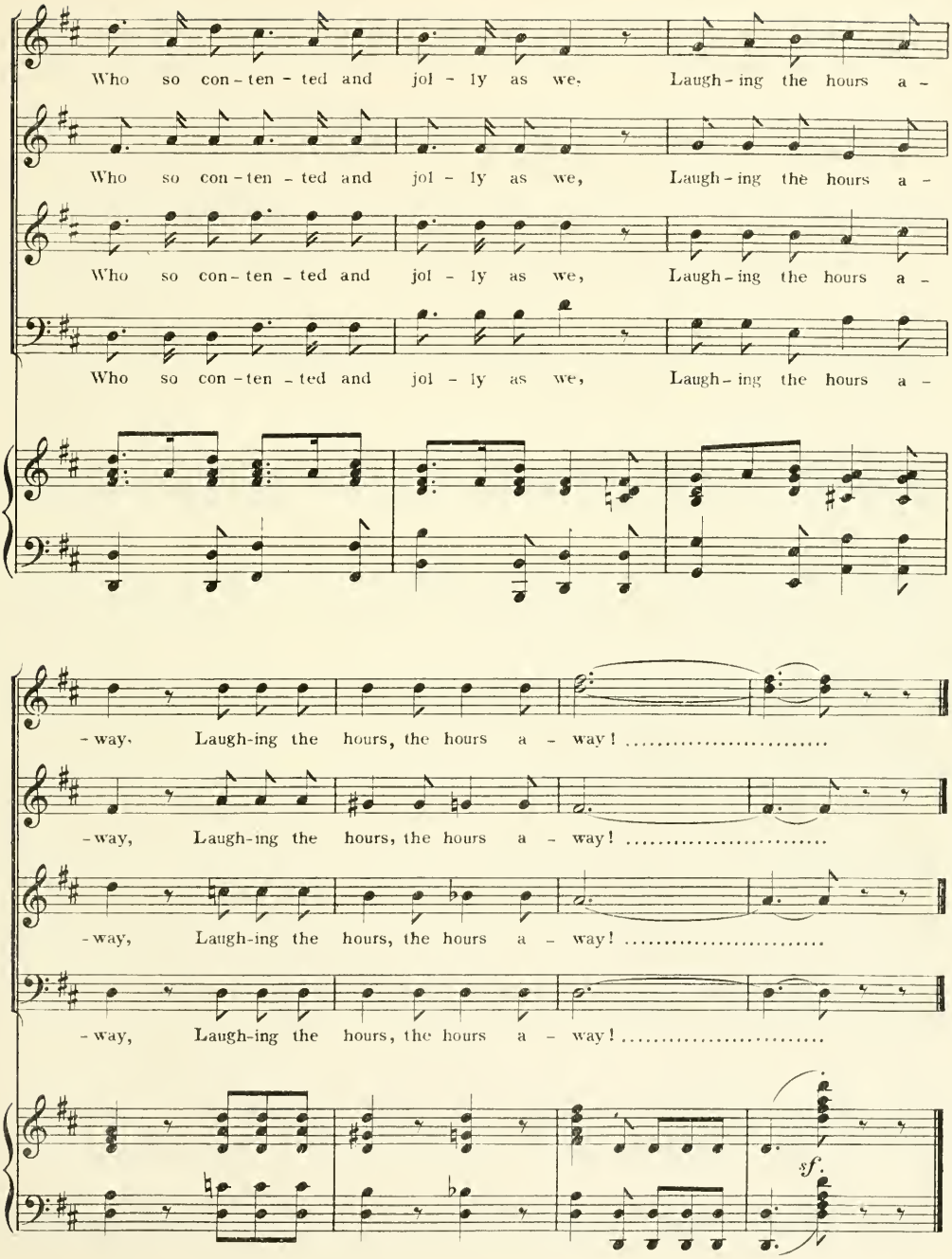
Polkas in great per - fec - tion Ev-'ry va-ri - e - ty Known to so-ci - e - ty.

Polkas in great per - fec - tion Ev-'ry va-ri - e - ty Known to so-ci - e - ty.

la, ... la, la! ..... Ev-'ry va-ri - e - ty Known to so-ci - e - ty.

la, la! ..... Ev-'ry va-ri - e - ty Known to so-ci - e - ty.


Make your own se - lec - tion, Make your own se - lec - tion!
Make your own se - lec - tion, Make your own se - lec - tion!
Make your own se - lec - tion, Make your own se - lec - tion!
Make your own se - lec - tion, Make your own se - lec - tion!
mf
ff
Here in the land of the bon - nie bawbee, Hap - py and free, Bent on a spree,
Here in the land of the bon - nie bawbee, Hap - py and free, Bent on a spree,
Here in the land of the bon - nie bawbee, Hap - py and free, Bent on a spree,
Here in the land of the bon - nie bawbee, Hap - py and free, Bent on a spree,
ff


Who so con - ten - ted and jol - ly as we, Laugh - ing the hours a -
Who so con - ten - ted and jol - ly as we, Laugh - ing the hours a -
Who so con - ten - ted and jol - ly as we, Laugh - ing the hours a -
Who so con - ten - ted and jol - ly as we, Laugh - ing the hours a -
- way, Laugh-ing the hours, the hours a - way! .....
- way, Laugh-ing the hours, the hours a - way! .....
- way, Laugh-ing the hours, the hours a - way! .....
- way, Laugh-ing the hours, the hours a - way! .....
sf.

No. 14. DUET— (GUSSIE & TRIXIE.) "I TOOK YOU FOR A CLERGYMAN".

Music by
LANDON RONALD.

Allegretto.

PIANO.

TRIXIE.

I took you for a Cler _ gy _ man As _

GUSSIE.

A Cler _ gy _ man?

_ ce _ tic and Ca _ non _ i _ cal

Ca _ non _ i _ cal? It's too ab _ surd. up _

I

_ on my word you don't mean what you say, You don't mean what you say.

real_ly am in earnest dear. And not at all i_

in earnest dear?

_ ron_i_cal. Well

i_ron_i_cal! Well that's the best and richest jest, I've heard for many a-day. Well

that's the best and rich_est jest He's heard for many a_day

that's the best and rich_est jest I've heard for many a_day.

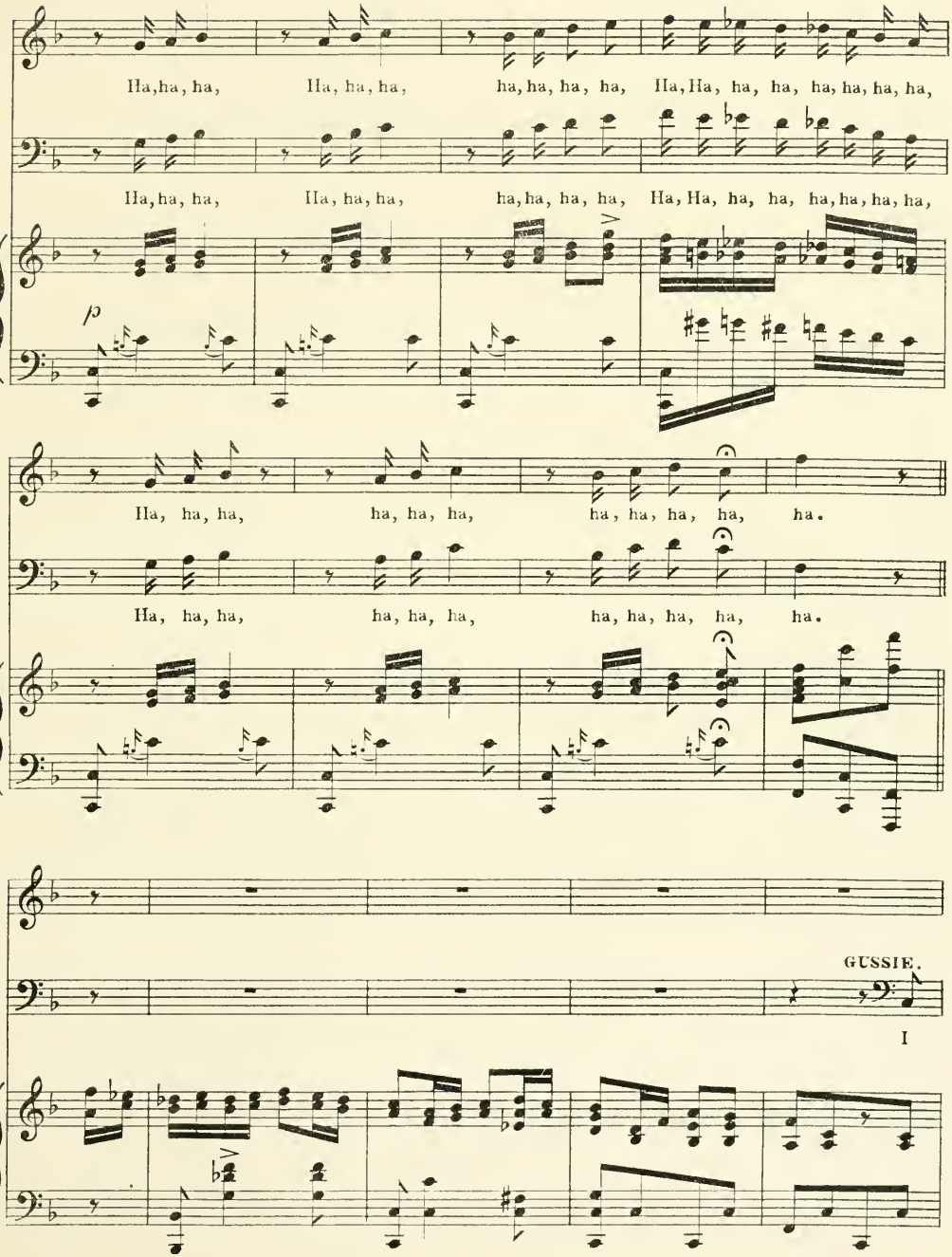
ff

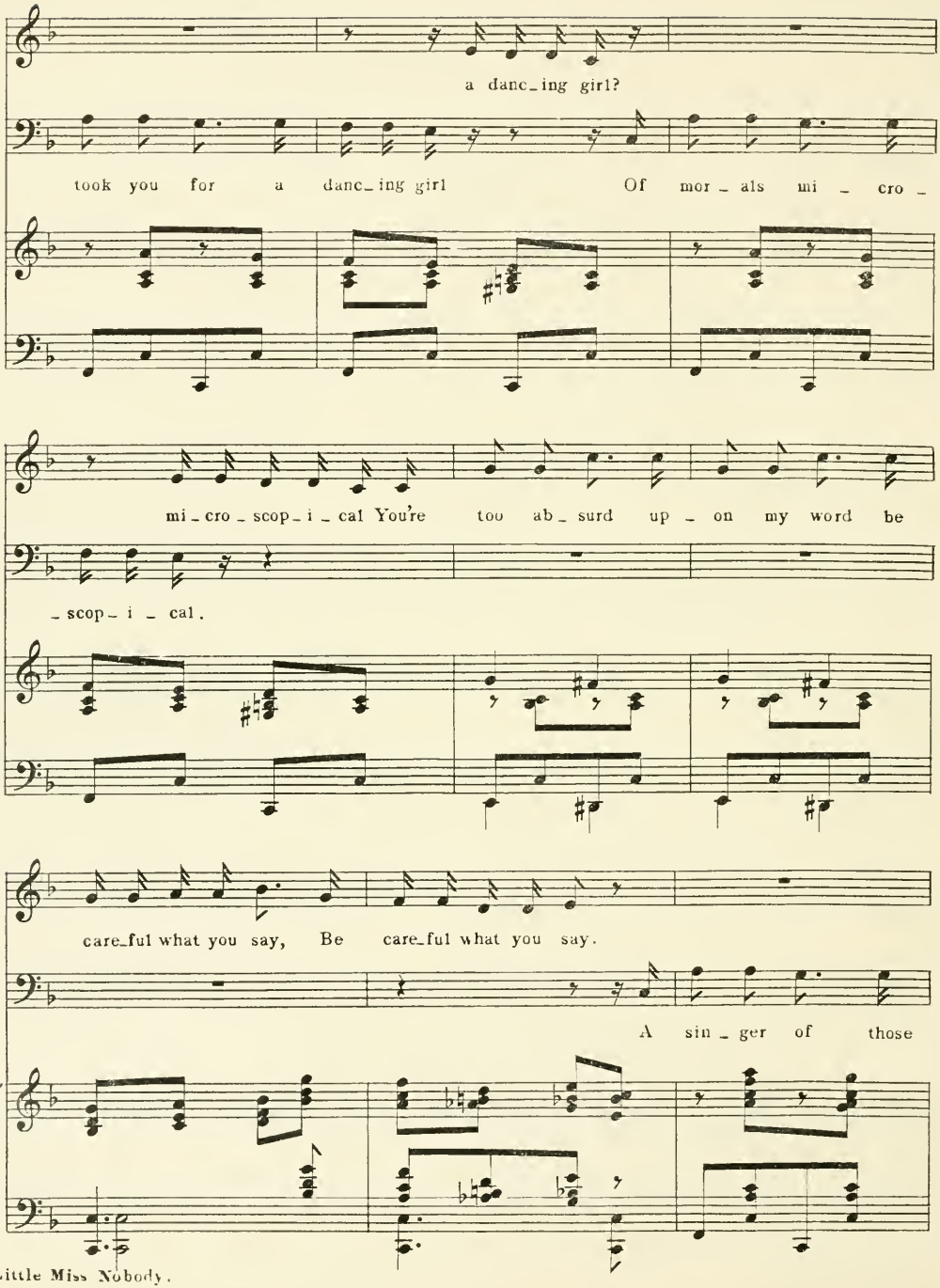
Just fan_cy me a Cler_gy_man pe_dan_tic and se_date With

dim.

sa_ble clothes of for_mal cut and go to meet_ing date and a coun_ten_ance that

seems to say "There's no_thing in the plate!".....


Ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, Ha, Ha, ha, ha, ha, ha, ha, ha,
Ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, Ha, Ha, ha, ha, ha, ha, ha, ha,
p
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
GUSSIE.
I


a danc_ing girl?
took you for a danc_ing girl Of mor_als mi_cro_
mi_cro_scop_i_cal You're too ab_surd up_on my word be
_scop_i_cal.
care_ful what you say, Be care_ful what you say.
A sin_ger of those

those sort of songs Call top_i_cal Ex_

sort of songs That con_ni_seurs call top_i_cal

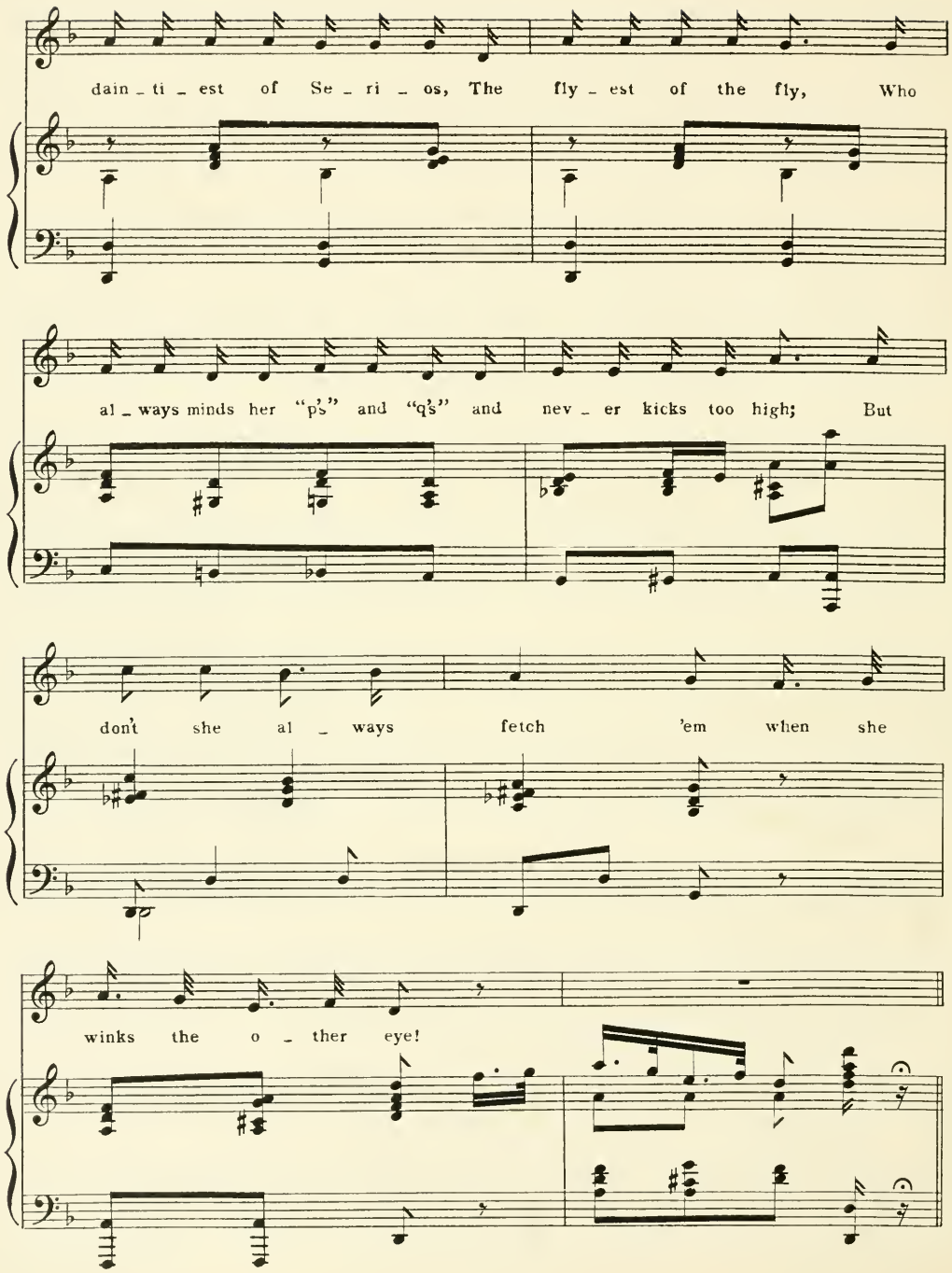
_act_ly so, the smartest "Pro" You've heard for many a day Ex_act_ly so the smartest "Pro" You've

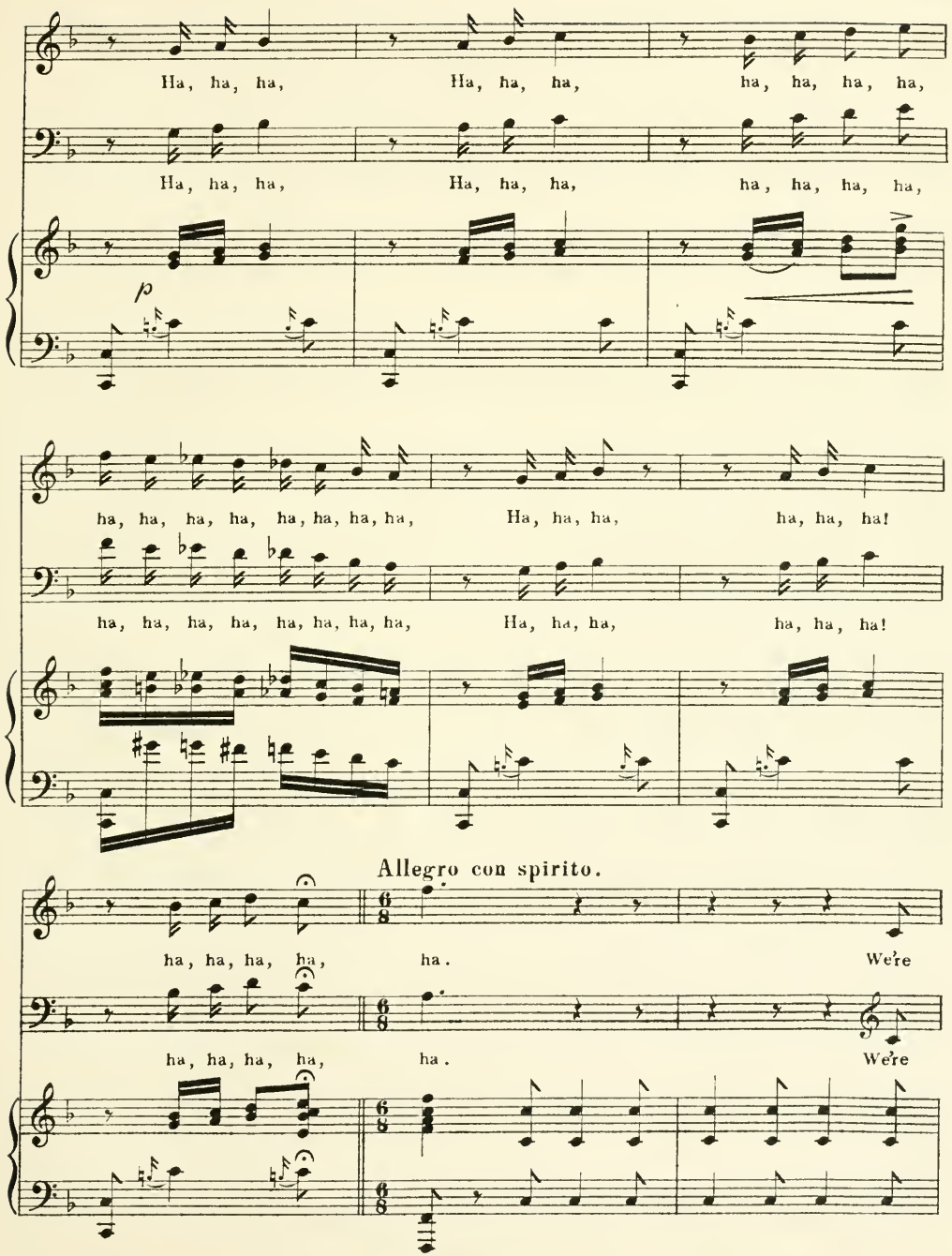
Ex_act_ly so the smartest "Pro" I've

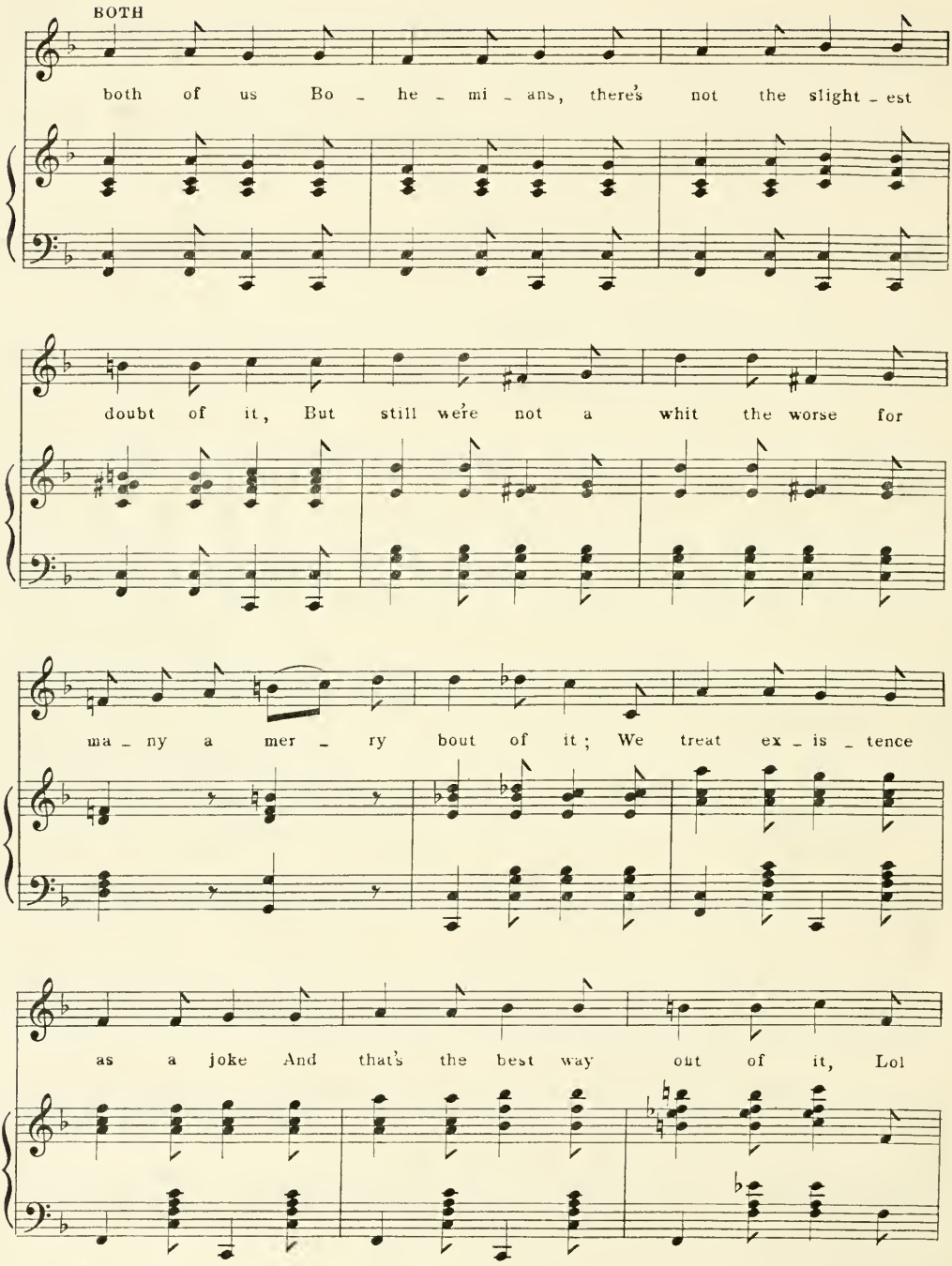
heard for many a day. The

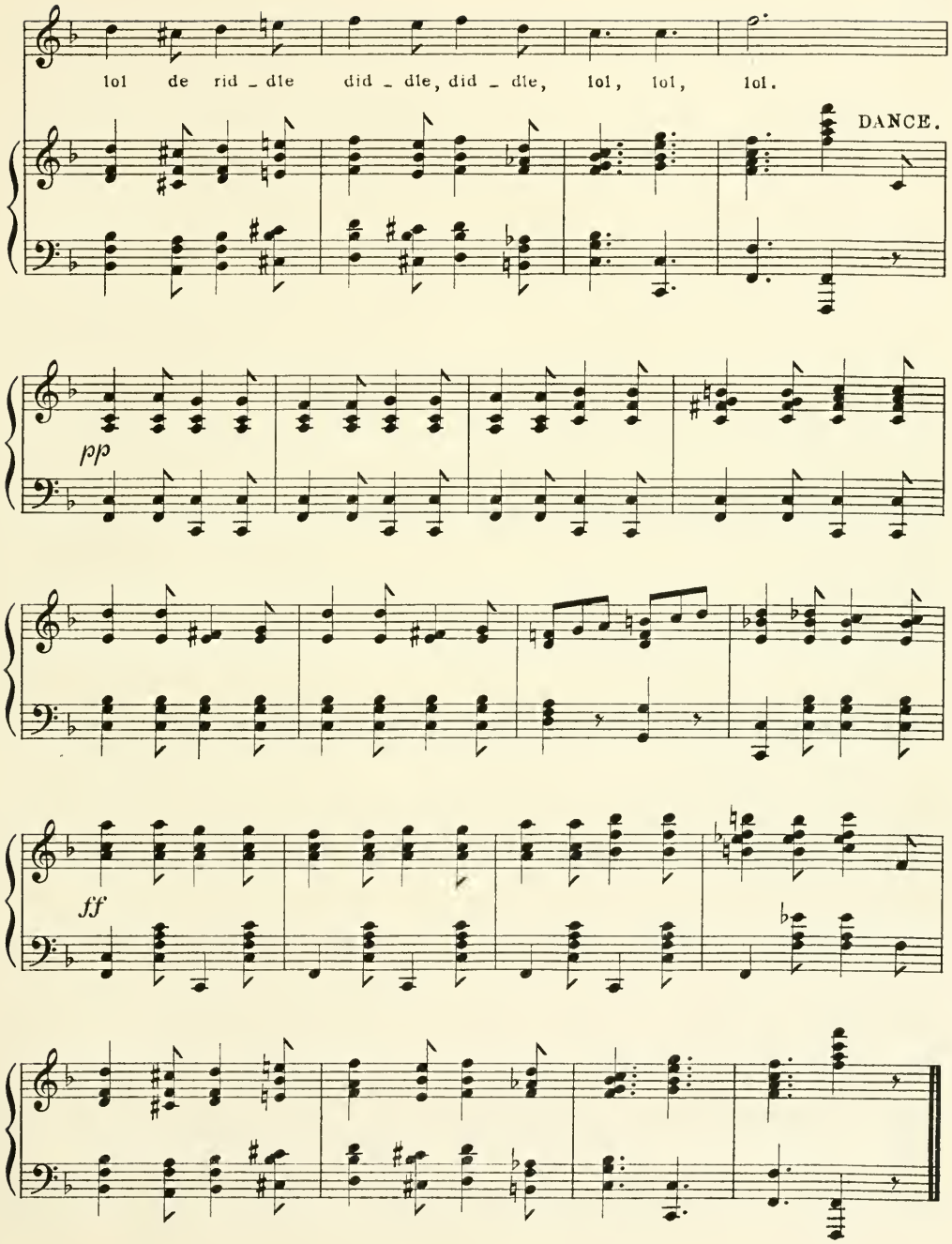
heard for many a day.

ff

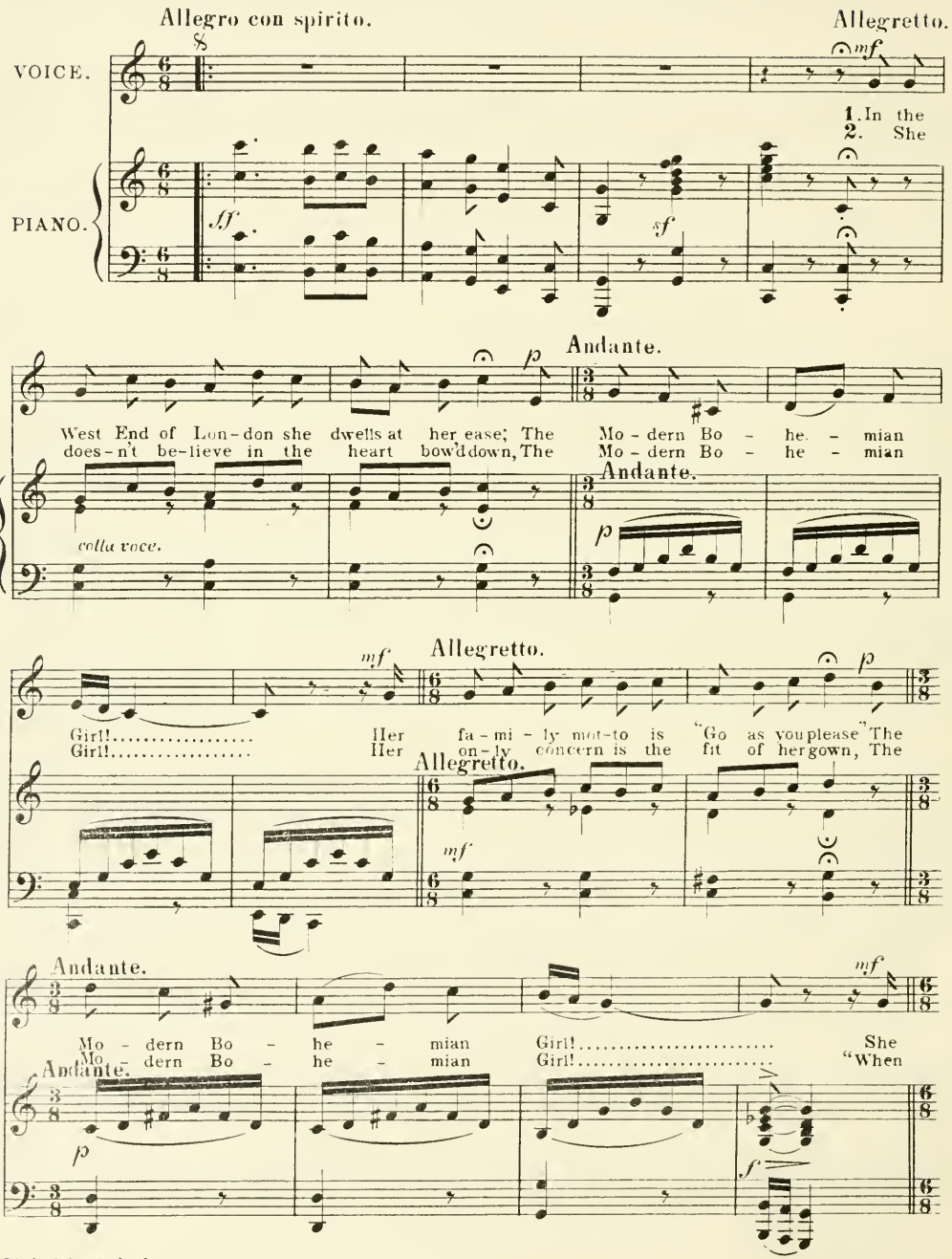

dain _ ti _ est of Se _ ri _ os, The fly _ est of the fly, Who
al _ ways minds her "p's" and "q's" and nev _ er kicks too high; But
don't she al _ ways fetch 'em when she
winks the o _ ther eye!

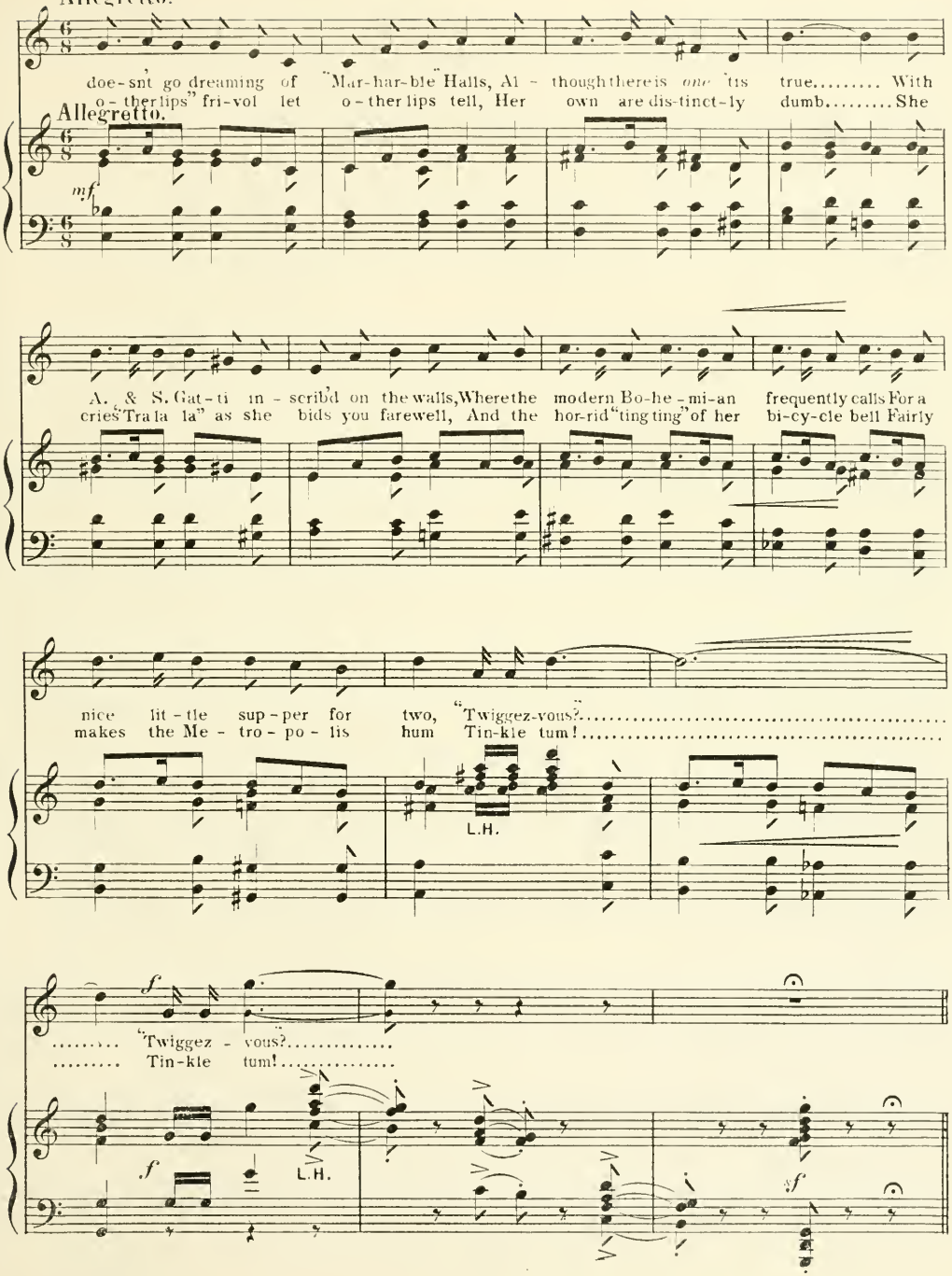

Ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha,
Ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha,
p
ha, ha, ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha!
ha, ha, ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha!
Allegro con spirito.
ha, ha, ha, ha, ha. We're
ha, ha, ha, ha, ha. We're

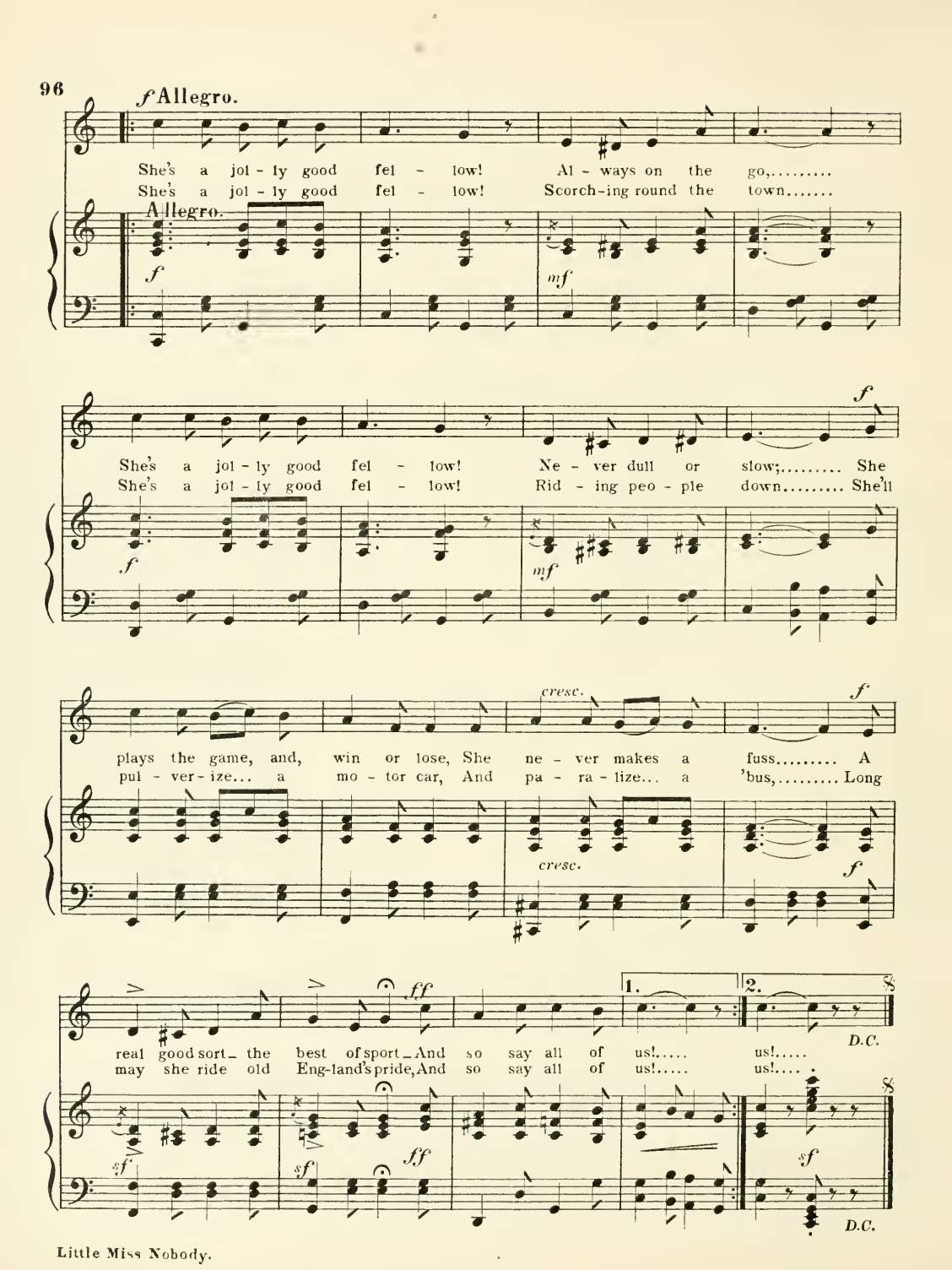

BOTH
both of us Bo - he - mi - ans, there's not the slight - est
doubt of it, But still we're not a whit the worse for
ma - ny a mer - ry bout of it; We treat ex - is - tence
as a joke And that's the best way out of it, Lol


lol de rid - dle did - dle, did - dle, lol, lol, lol.
DANCE.
pp
ff

No. 15. SONG— (TINY.) "THE MODERN BOHEMIAN GIRL."




Allegretto.
doe-snt go dreaming of "Mar-har-ble" Halls, Al - though there is one 'tis true..... With
o-ther lips" fri-vol let o-ther lips tell, Her own are dis-tinct-ly dumb.....She
Allegretto.
mf
A. & S. Gat-ti in - scrib'd on the walls, Where the modern Bo-he - mi-an frequently calls For a
cries "Tra la la" as she bids you farewell, And the hor-rid "ting ting" of her bi-cy-cle bell Fairly
nice lit - tle sup - per for two, "Twiggez-vous?.....
makes the Me - tro - po - lis hum Tin-kle tum!.....
L.H.
f
..... "Twiggez - vous?.....
..... Tin-kle tum!.....
f
L.H.
f


f Allegro.
She's a jol - ly good fel - low! Al - ways on the go,.....
She's a jol - ly good fel - low! Scorch-ing round the town.....
Allegro.
f
mf
She's a jol - ly good fel - low! Ne - ver dull or slow;..... She
She's a jol - ly good fel - low! Rid - ing peo - ple down..... She'll
f
mf
cresc.
f
plays the game, and, win or lose, She ne - ver makes a fuss..... A
pul - ver - ize... a mo - tor car, And pa - ra - lize... a 'bus,..... Long
cresc.
f
ff
1.
2.
real good sort - the best of sport - And so say all of us!..... us!.....
may she ride old Eng-land's pride, And so say all of us!..... us!.....
D.C.
sf
ff
sf
D.C.

No. 16. SONG & CHORUS—(POTTER.) "THE HOME-MADE MILITARY BAND."

Allegro marziale.

PIANO.

ff

POTTER.

mf

First fa - ther went out and...

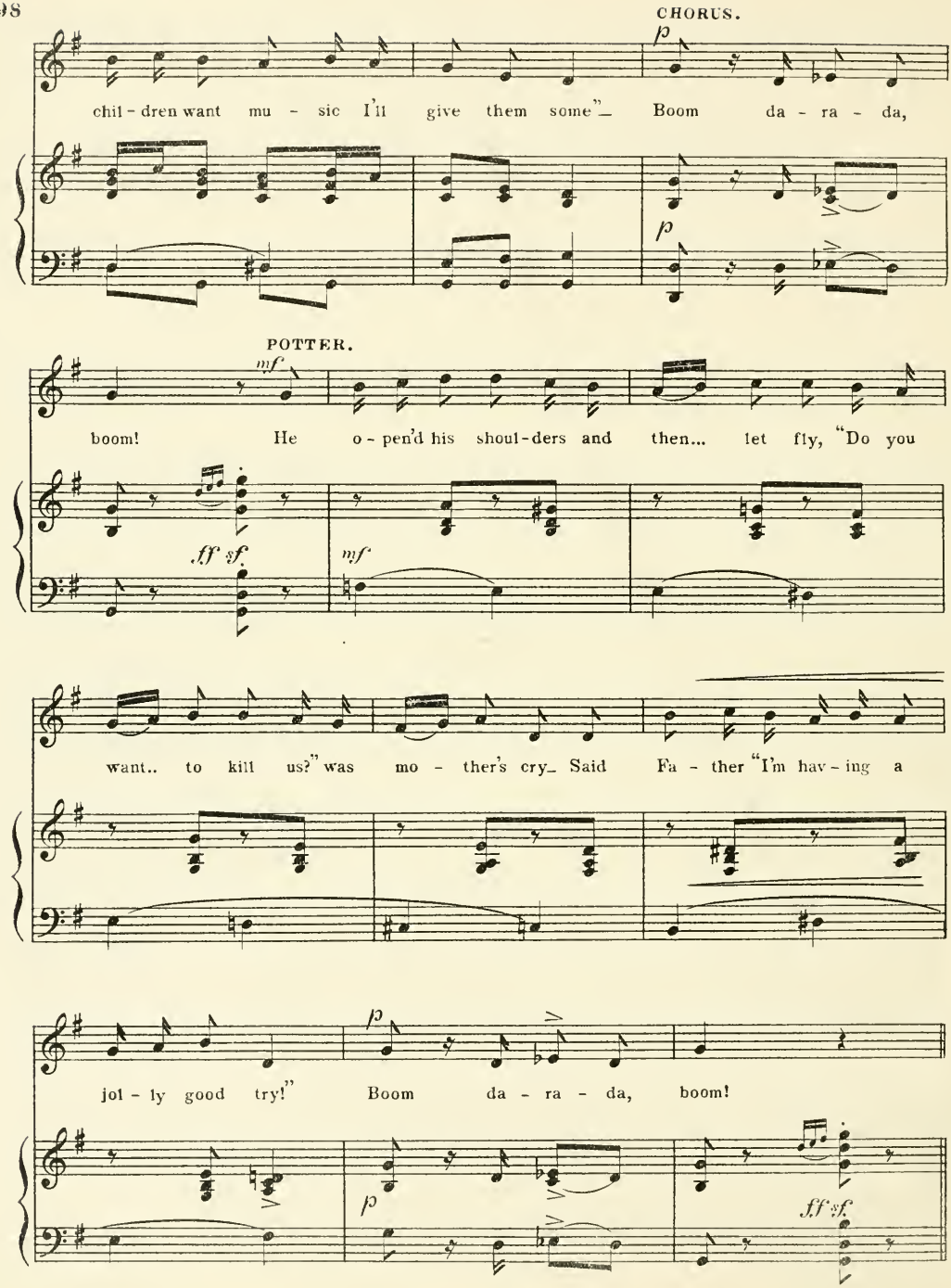
sf *mf*

CHORUS. POTTER.

p *mf*

bought a big drum, Boom, da - ra - da, boom! If the

p *ff sf* *mf*


CHORUS.
p
chil - dren want mu - sic I'll give them some"_ Boom da - ra - da,
p
POTTER.
mf
boom! He o - pen'd his shoul - ders and then... let fly, "Do you
ff sf
mf
want.. to kill us?" was mo - ther's cry_ Said Fa - ther "I'm hav - ing a
p
jol - ly good try!" Boom da - ra - da, boom!
p
ff sf

SOPRANO.

ff

Did - dle, id - dle, id - dle, id - dle, id - dle, id - dle, id - dle, id - dle,

ff ALTO.

Did - dle, id - dle, id - dle, id - dle, id - dle, id - dle, id - dle, id - dle,

ff TENOR & BASS.

(Whistle.)

8

ff

sf

1. 2.

Boom, da - ra - da, Boom, da - ra - da, boom! boom!

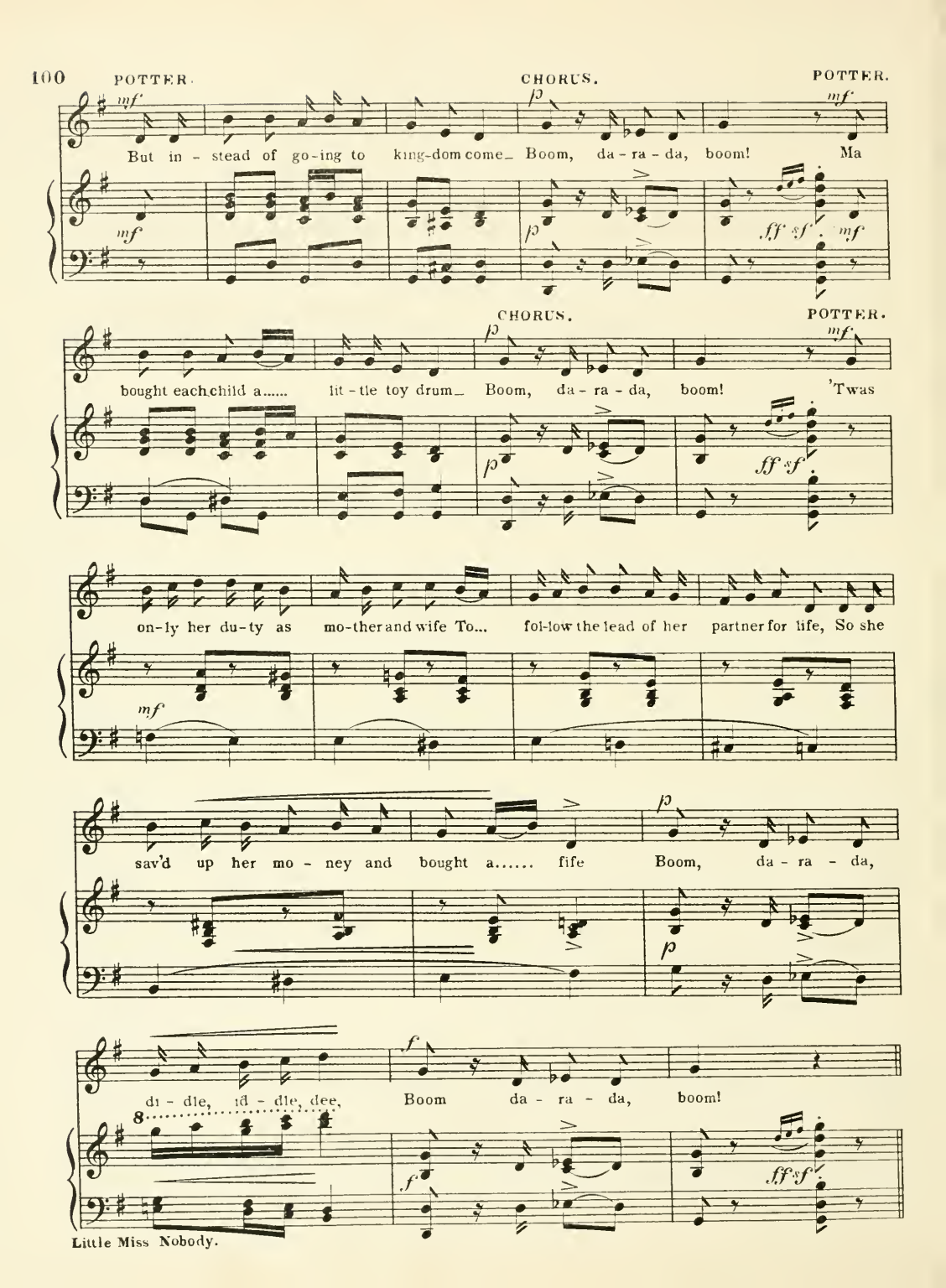
Boom, da - ra - da, Boom, da - ra - da, boom! boom!

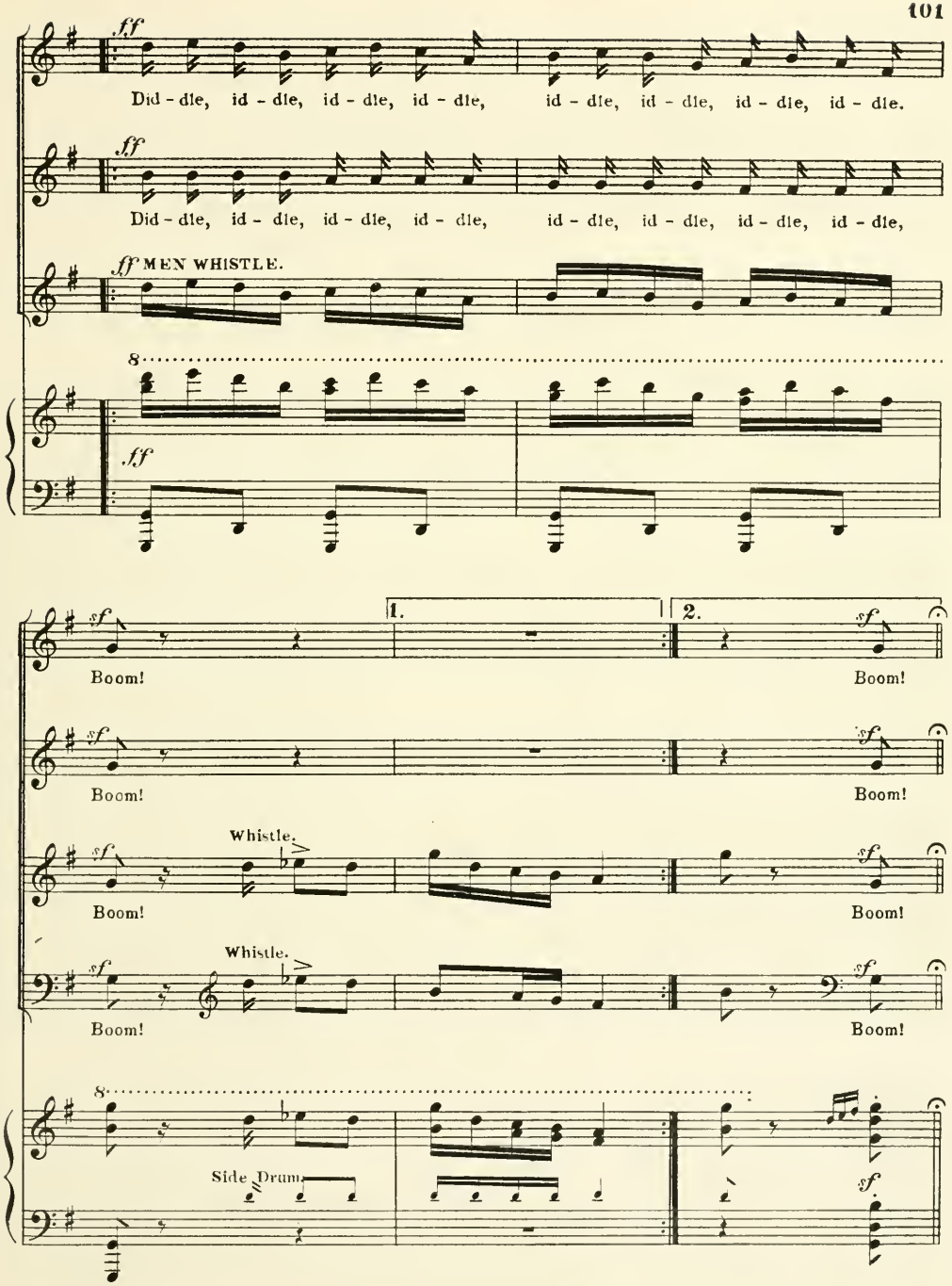
Boom, da - ra - da, Boom, da - ra - da, boom! boom!

Boom, da - ra - da, Boom, da - ra - da, boom! boom!

8

sf


POTTER.
CHORUS.
POTTER.
But in - stead of go-ing to king-dom come_ Boom, da - ra - da, boom! Ma
CHORUS.
POTTER.
bought each child a..... lit - tle toy drum_ Boom, da - ra - da, boom! 'Twas
on-ly her du-ty as mo-ther and wife To... fol-low the lead of her partner for life, So she
sav'd up her mo - ney and bought a..... fife Boom, da - ra - da,
di - dle, id - dle, dee, Boom da - ra - da, boom!


ff
Did - dle, id - dle, id - dle, id - dle, id - dle, id - dle, id - dle, id - dle.
ff
Did - dle, id - dle, id - dle, id - dle, id - dle, id - dle, id - dle, id - dle,
ff MEN WHISTLE.
8
ff
sf
Boom!
1.
2.
sf
Boom!
sf
Boom!
Whistle.
sf
Boom!
Whistle.
sf
Boom!
8
Side Drum
sf

POTTER. CHORUS. POTTER.

When Aunt E - liz - a - beth came to stay, Boom, da - ra - da, boom! The

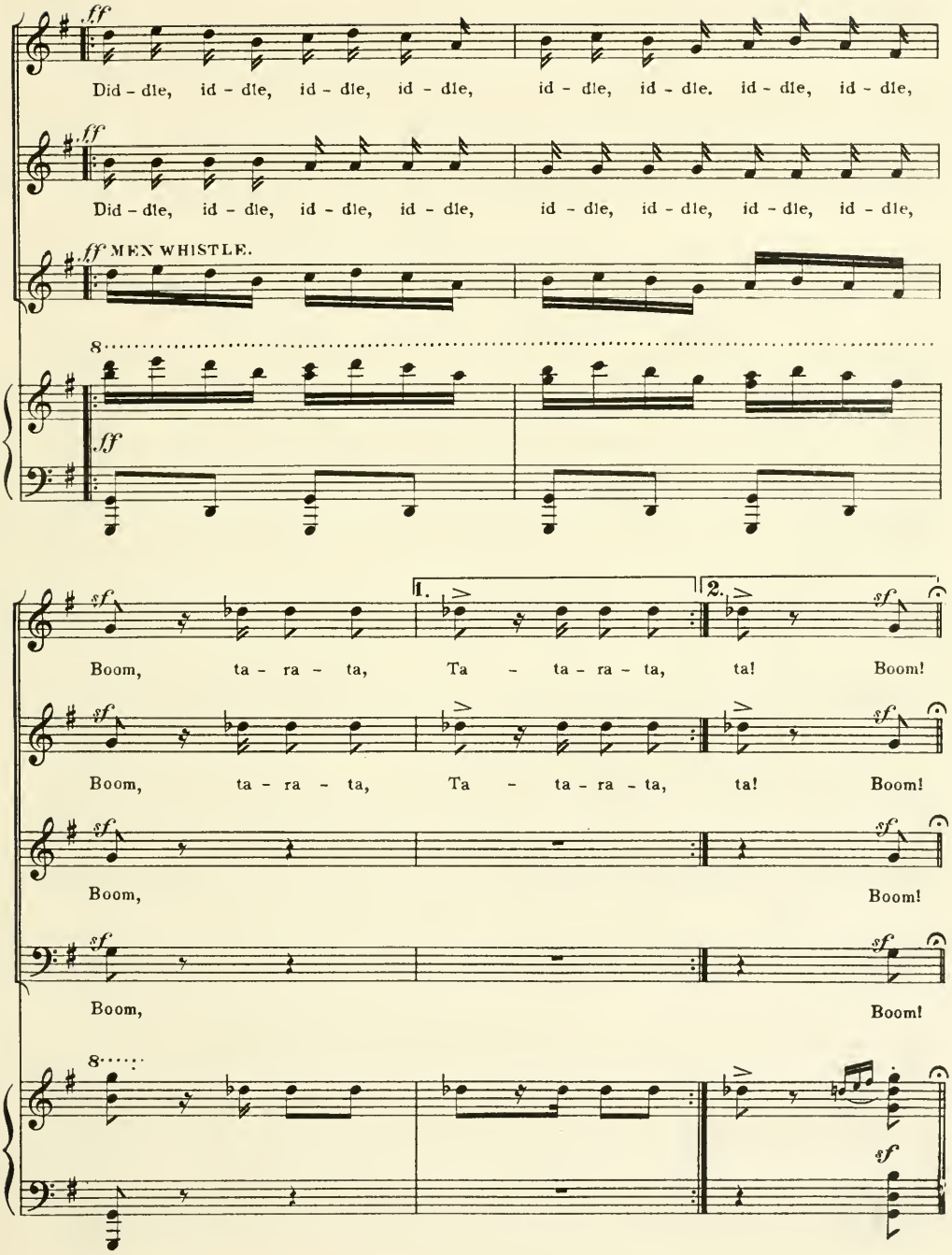
CHORUS. POTTER.

band struck up, and she swoon'd a - way, Boom, da - ra - da boom! But she

soon re - cover'd, I un - der - stand, Tho' her wits.. had gone to a bet - ter - land, So she

bought a tin trum - pet and en - ter'd the band_ Boom, da - ra - da,

did - dle, id - dle, dee, Boom, ta - ra - ta - ta!


ff
Did - dle, id - dle, id - dle, id - dle, id - dle, id - dle. id - dle, id - dle,
ff
Did - dle, id - dle, id - dle, id - dle, id - dle, id - dle, id - dle, id - dle,
ff MEN WHISTLE.
8
ff
sf
Boom, ta - ra - ta, Ta - ta - ra - ta, ta! Boom!
1.
2.
sf
Boom, ta - ra - ta, Ta - ta - ra - ta, ta! Boom!
sf
Boom, Boom!
sf
Boom, Boom!
8
sf

POTTER. CHORUS. POTTER.

mf *p* *mf*

The fa-mi-ly band in - creas'd in tone, Boom, da - ra - da, boom! Till

mf *p* *ff sf* *mf*

CHORUS. POTTER.

ff

Un - cle George bought a big trom-bone, Boom, da - ra - da, boom, Then

ff *sf*

strong men came and took them a-way And in the A - sy - lum now they play So you're

mf

cer - tain to meet them some.. fine day With their Boom, da-ra - da,

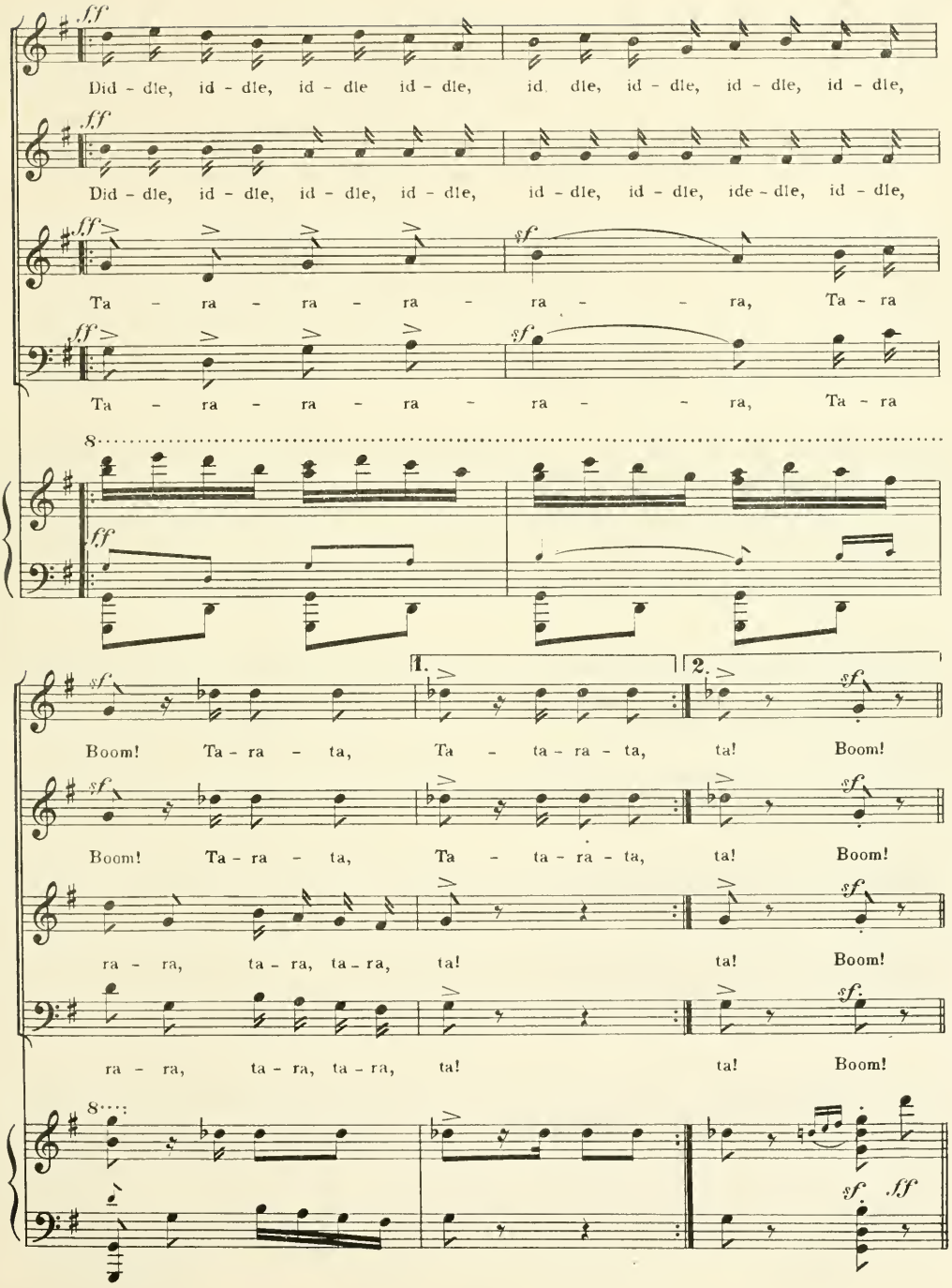
ff *ff*

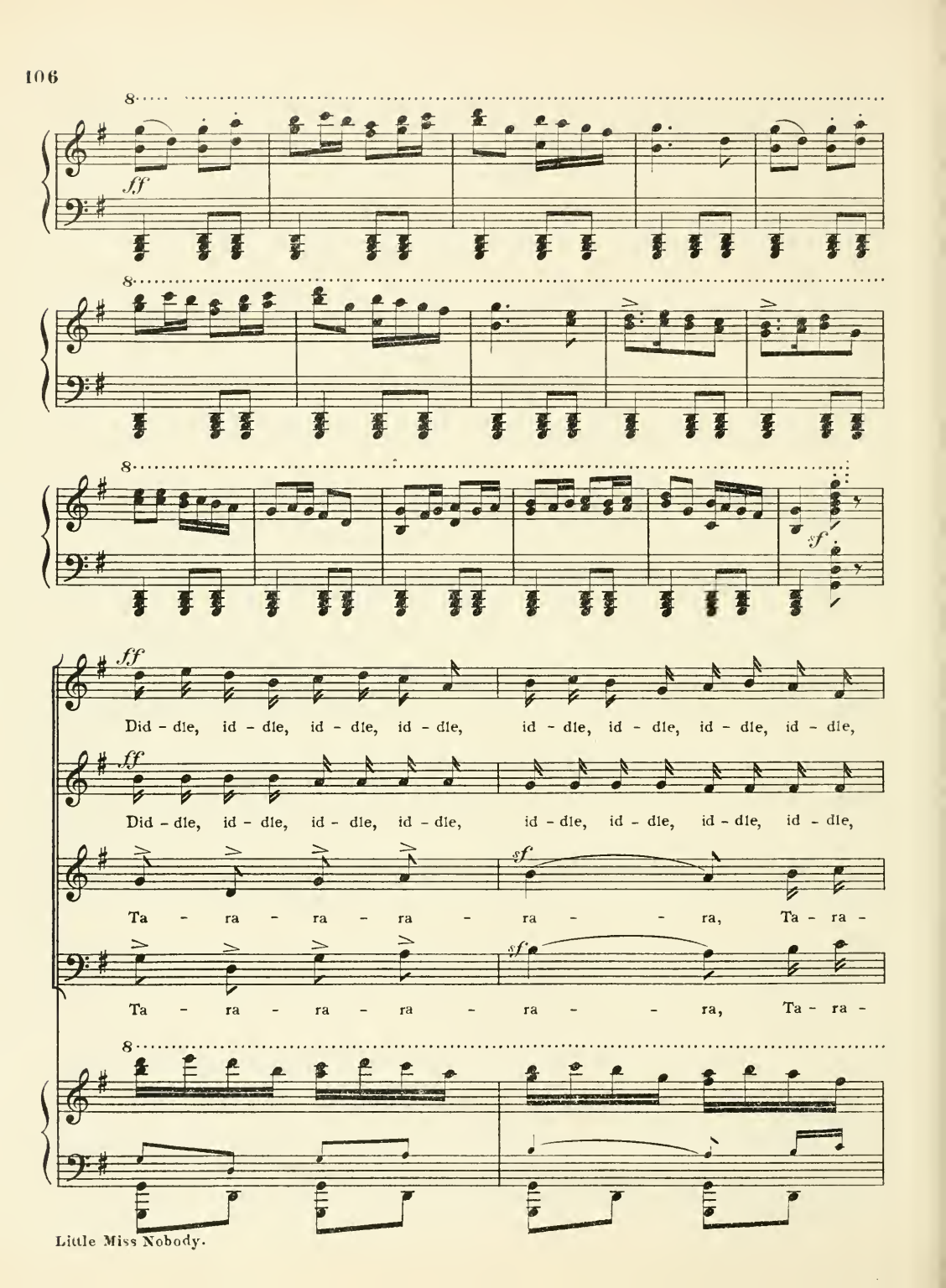
mf *f*

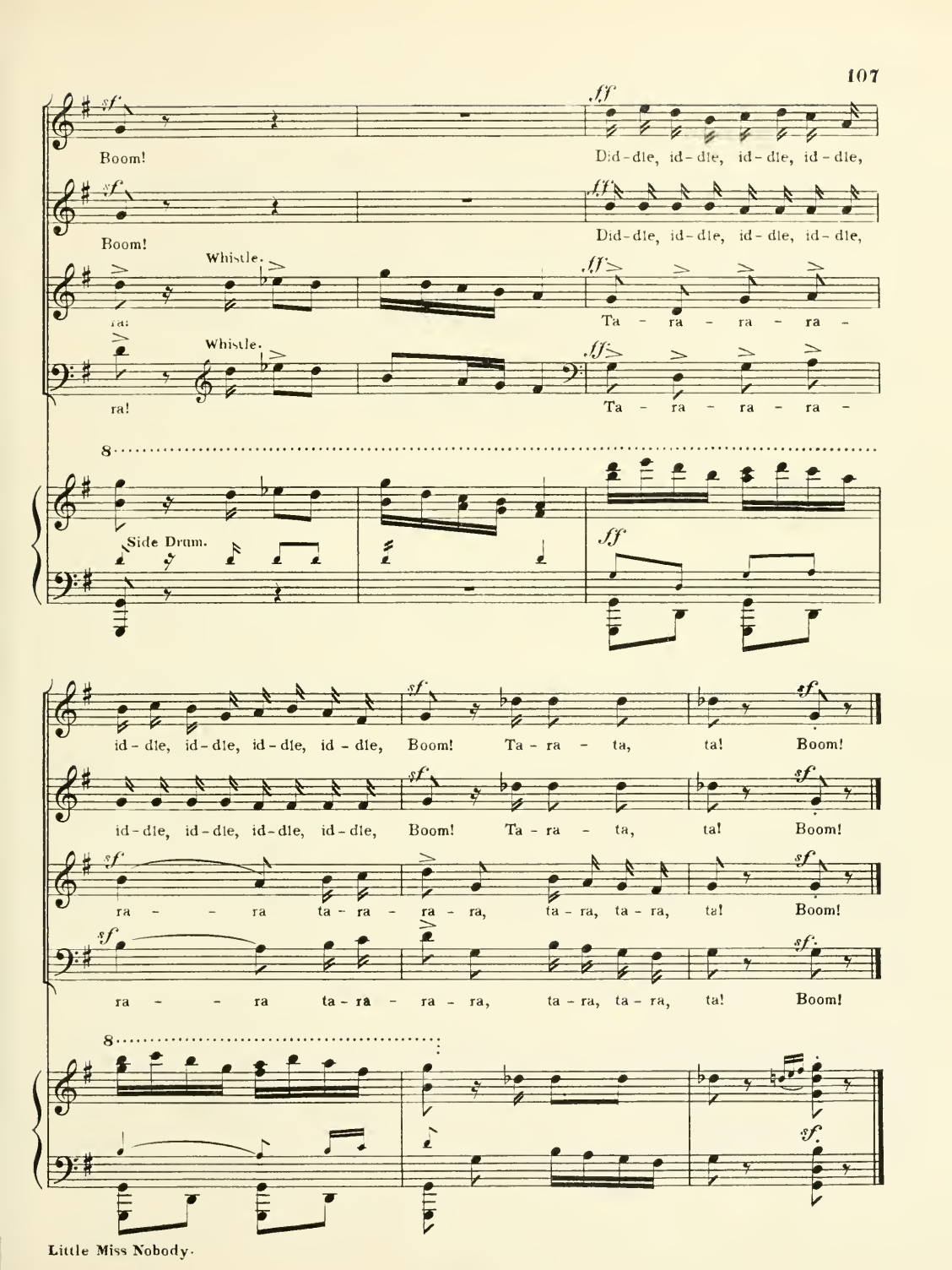
did - dle, id - dle, dee, Boom, ta - ra - ta ta!

8

mf *f* *ff sf*


ff
Did - dle, id - dle, id - dle id - dle, id dle, id - dle, id - dle, id - dle,
ff
Did - dle, id - dle, id - dle, id - dle, id - dle, id - dle, ide - dle, id - dle,
ff
sf
Ta - ra - ra - ra - ra - - ra, Ta - ra
ff
sf
Ta - ra - ra - ra - ra - - ra, Ta - ra
8
ff
sf
1.
2.
sf
Boom! Ta - ra - ta, Ta - ta - ra - ta, ta! Boom!
sf
Boom! Ta - ra - ta, Ta - ta - ra - ta, ta! Boom!
sf
ra - ra, ta - ra, ta - ra, ta! ta! Boom!
sf
ra - ra, ta - ra, ta - ra, ta! ta! Boom!
8
sf
ff


ff
sf
ff
Did - dle, id - dle, id - dle, id - dle, id - dle, id - dle, id - dle, id - dle,
ff
Did - dle, id - dle, id - dle, id - dle, id - dle, id - dle, id - dle, id - dle,
sf
Ta - ra - ra - ra - ra - - ra, Ta - ra -
sf
Ta - ra - ra - ra - ra - - ra, Ta - ra -


sf
Boom!
ff
Did-dle, id-dle, id-dle, id-dle,
sf
Boom!
ff
Did-dle, id-dle, id-dle, id-dle,
Whistle.
ra!
ff
Ta - ra - ra - ra -
Whistle.
ra!
ff
Ta - ra - ra - ra -
8
Side Drum.
ff
id-dle, id-dle, id-dle, id-dle, Boom! Ta - ra - ta, ta! Boom!
id-dle, id-dle, id-dle, id-dle, Boom! Ta - ra - ta, ta! Boom!
ra - - ra ta - ra - ra - ra, ta - ra, ta - ra, ta! Boom!
ra - - ra ta - ra - ra - ra, ta - ra, ta - ra, ta! Boom!
8

No. 17. GAVOTTE.—"WHITE HEATHER."

Tempo di Gavotte.

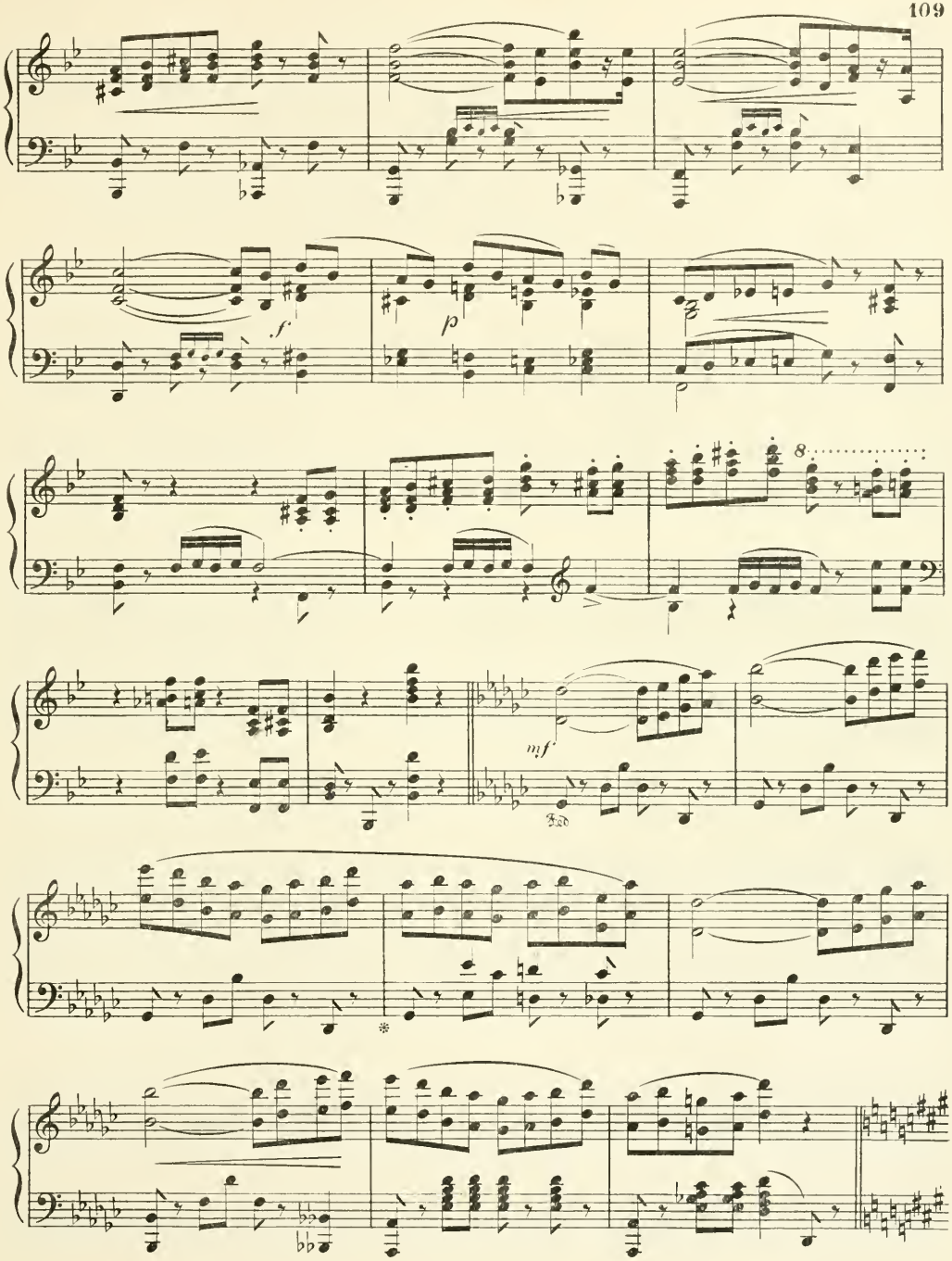
Music by
LANDON RONALD.

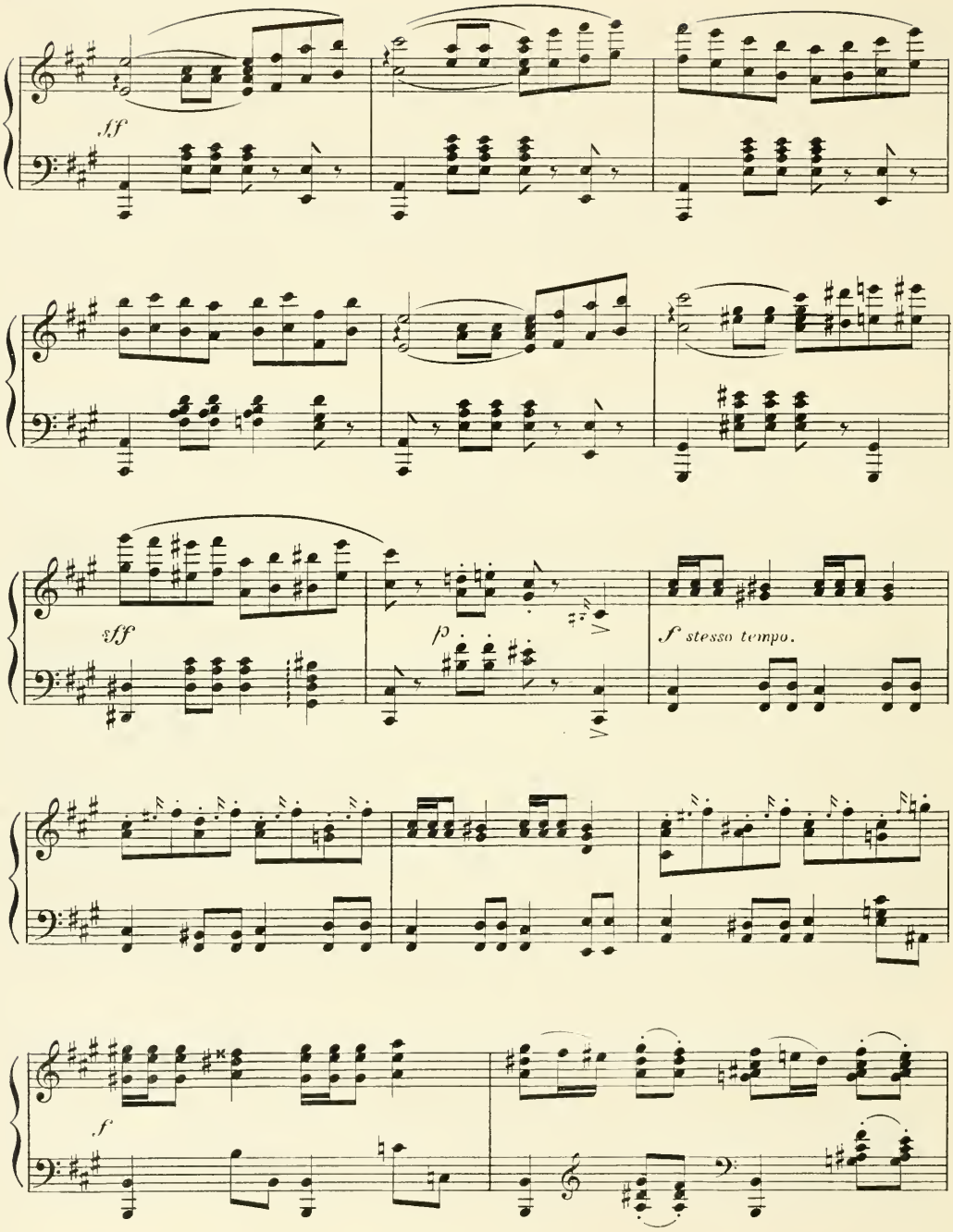
PIANO.

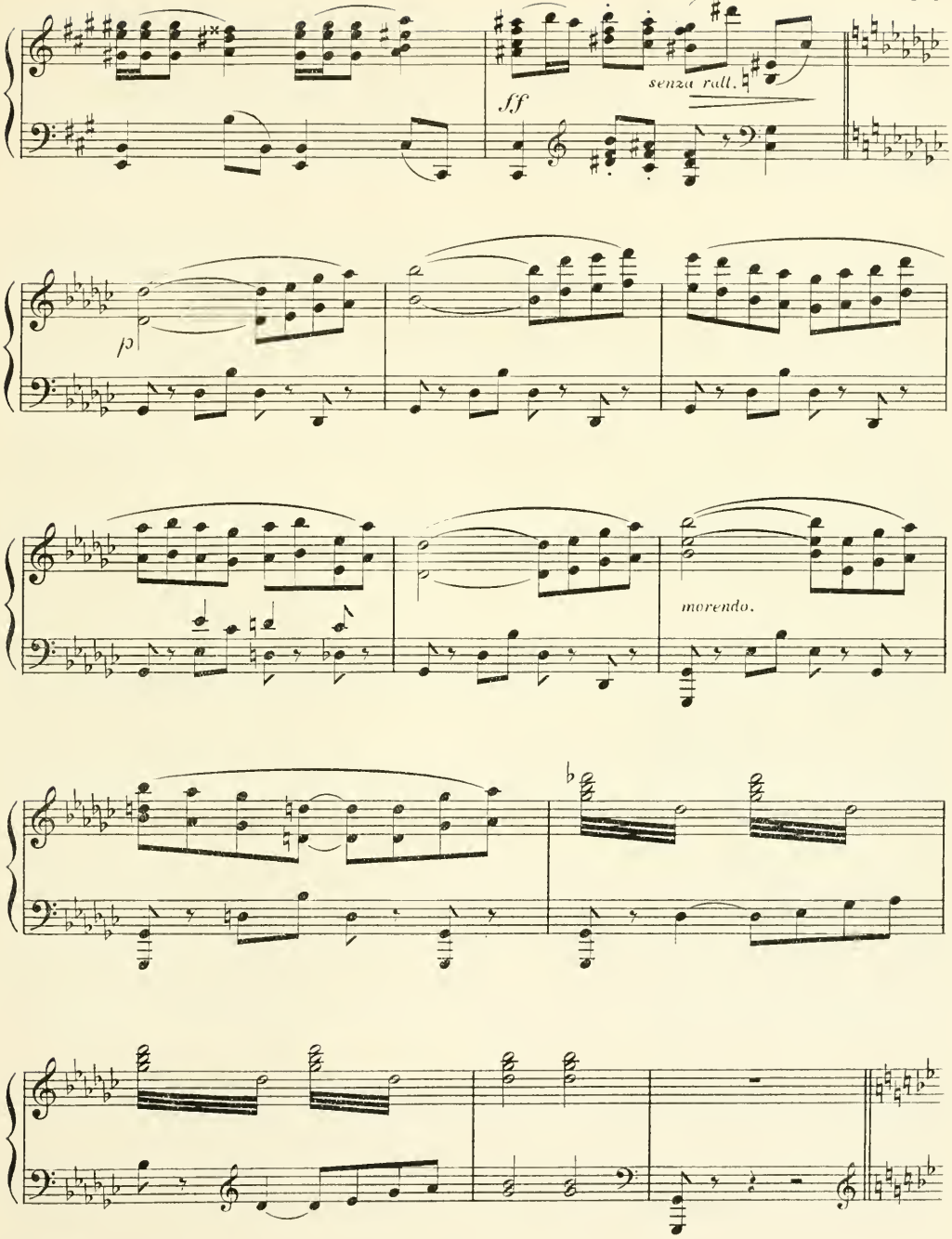
rall

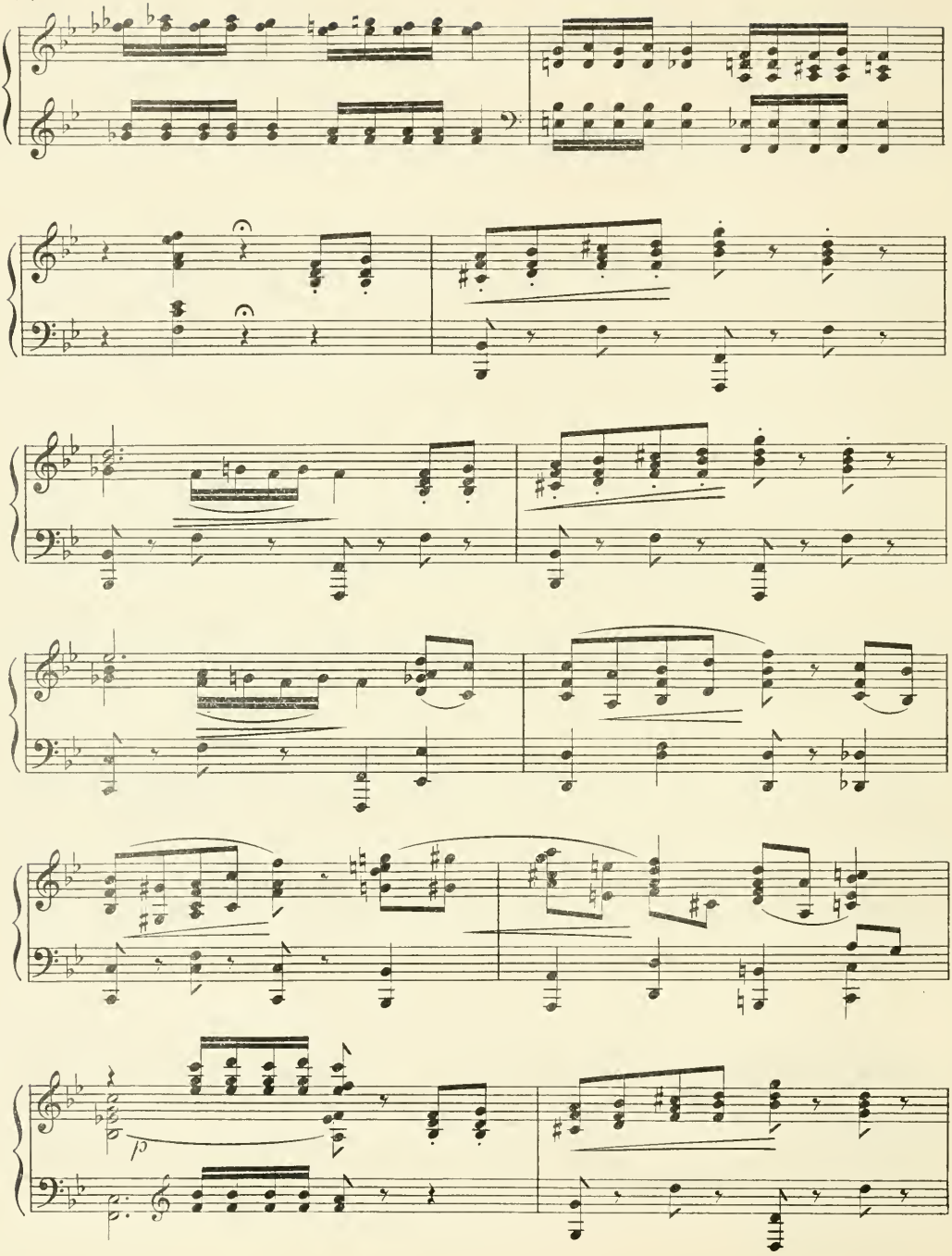
a tempo

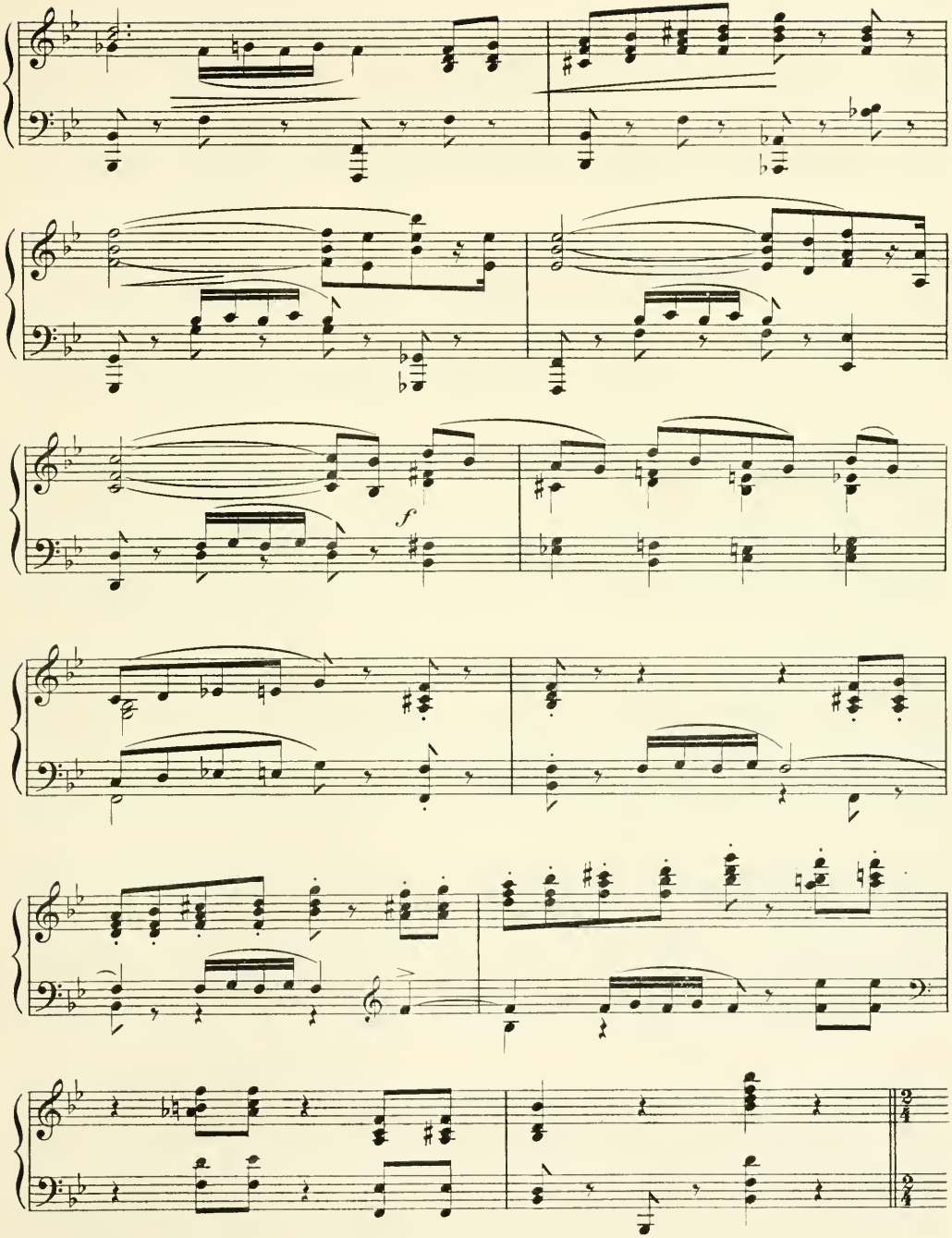
ff

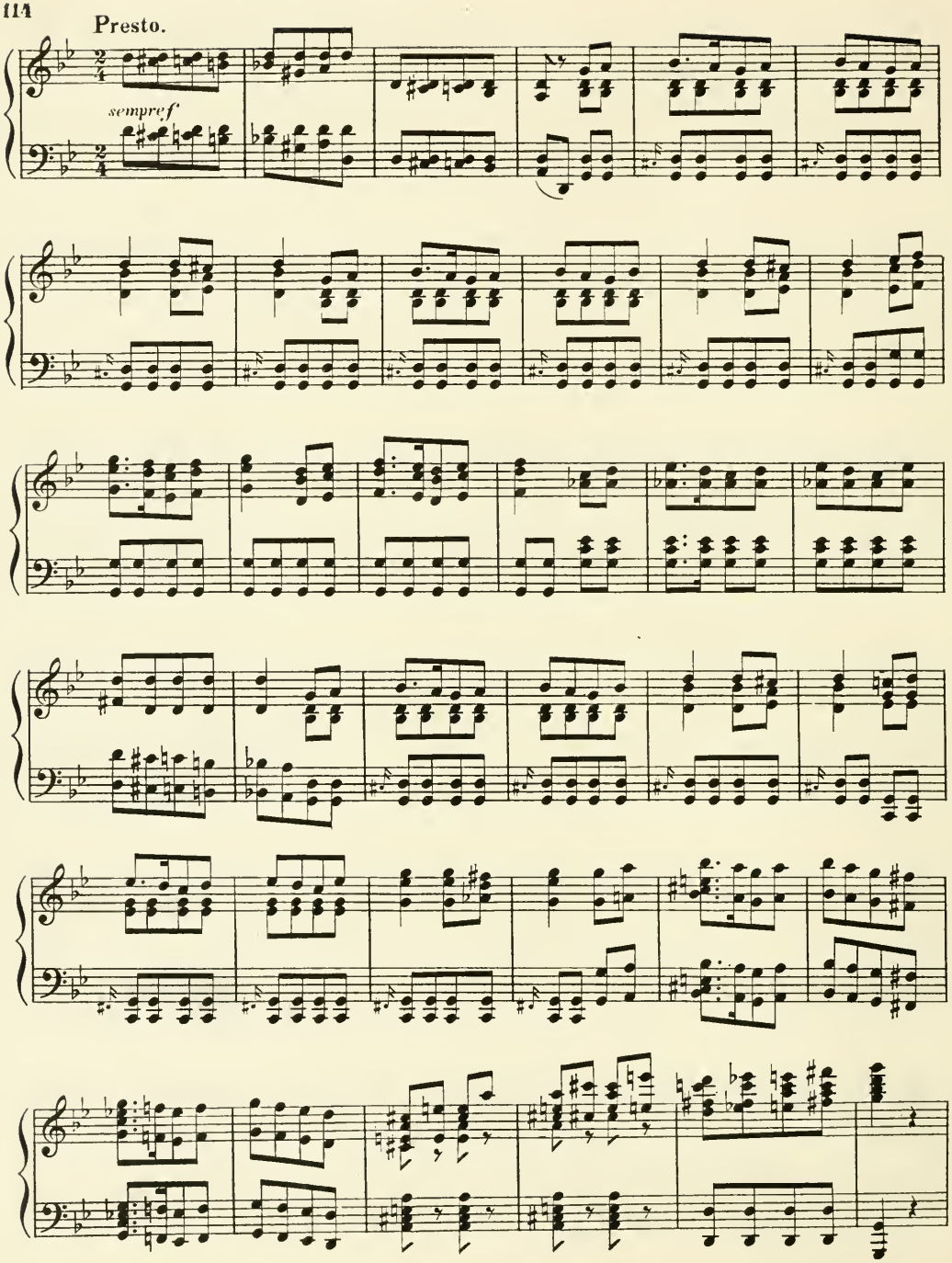

f
p
mf
Ped.
*

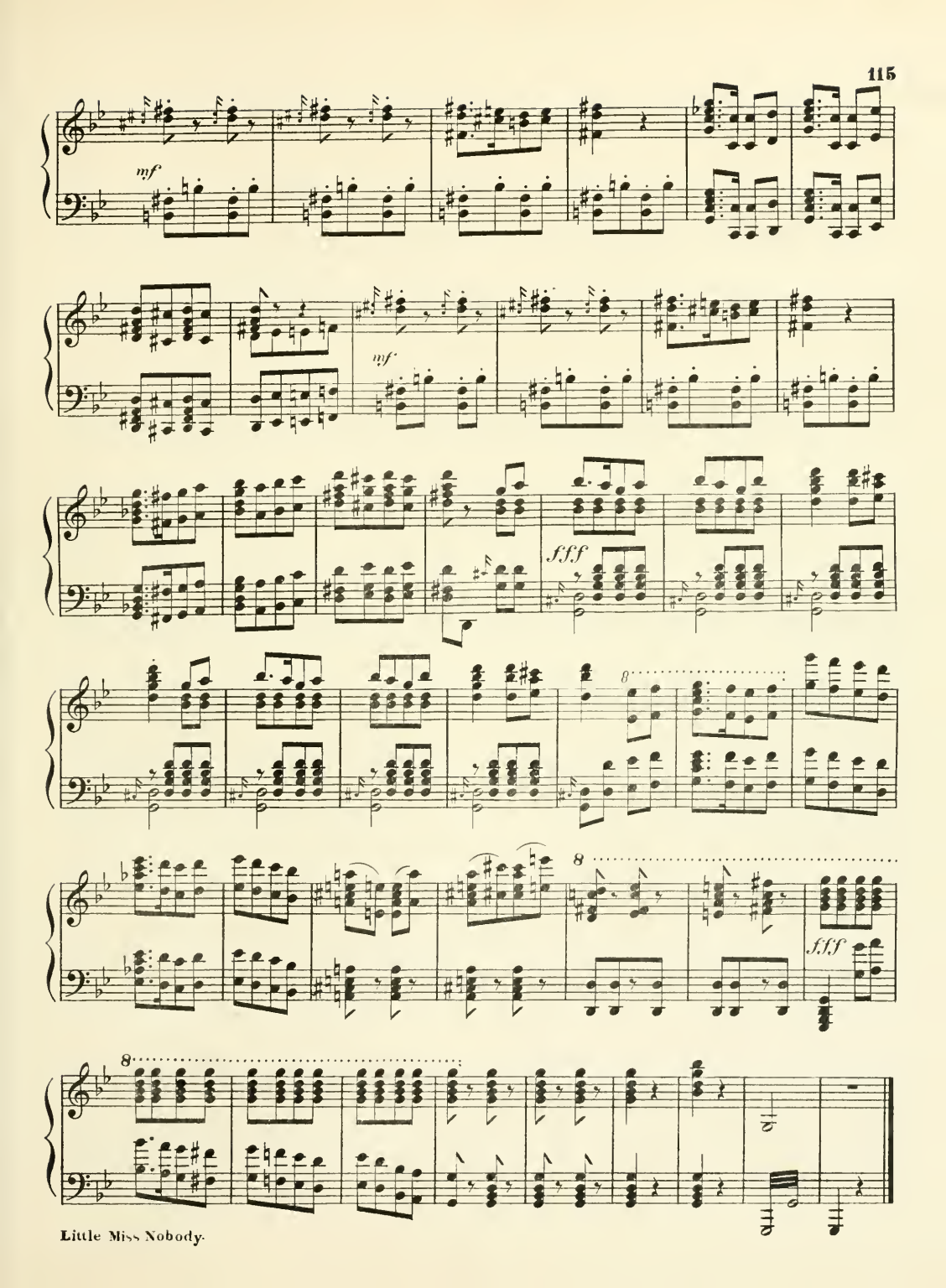

ff
sff
p
f stesso tempo.
f


ff
senza rall.
p
morendo.

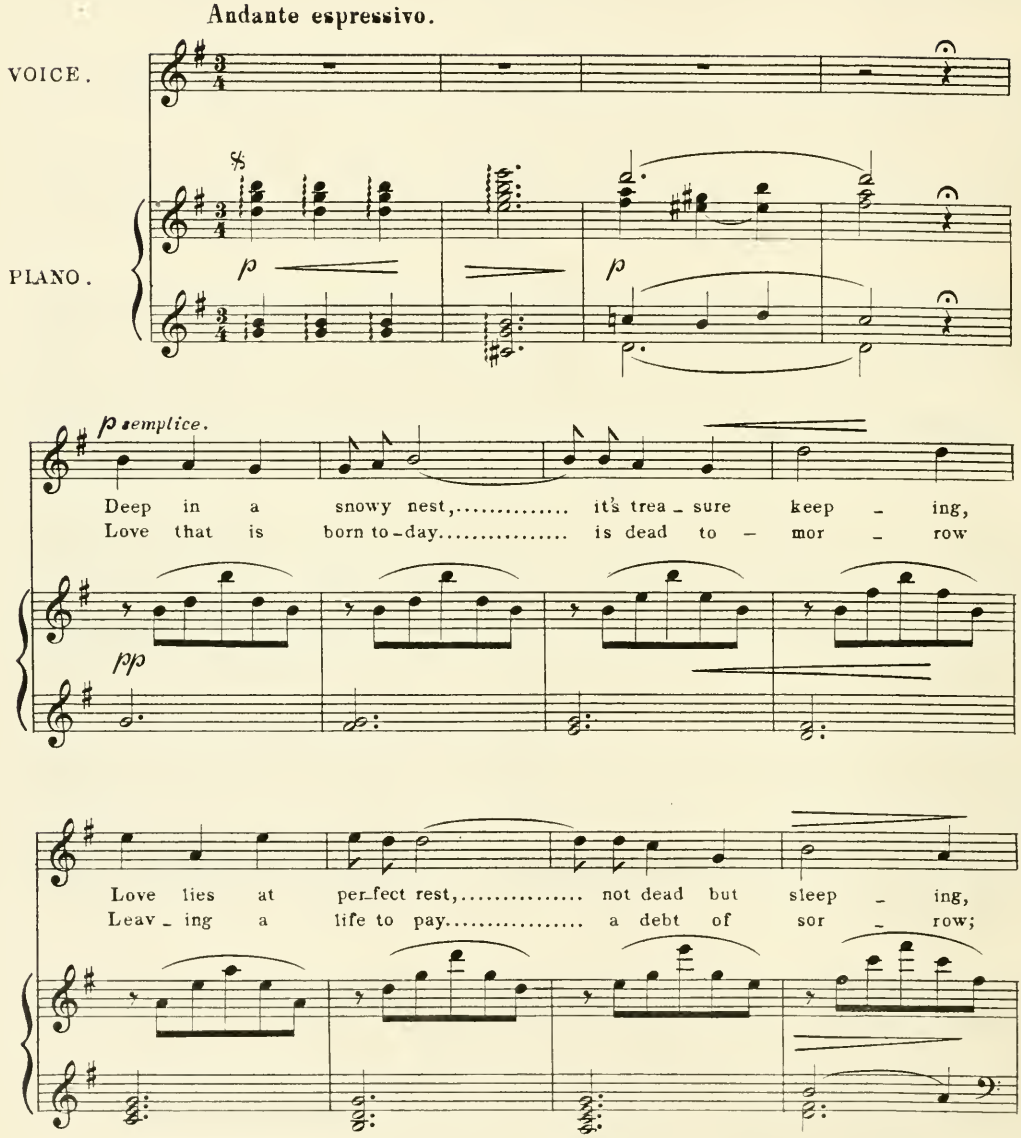


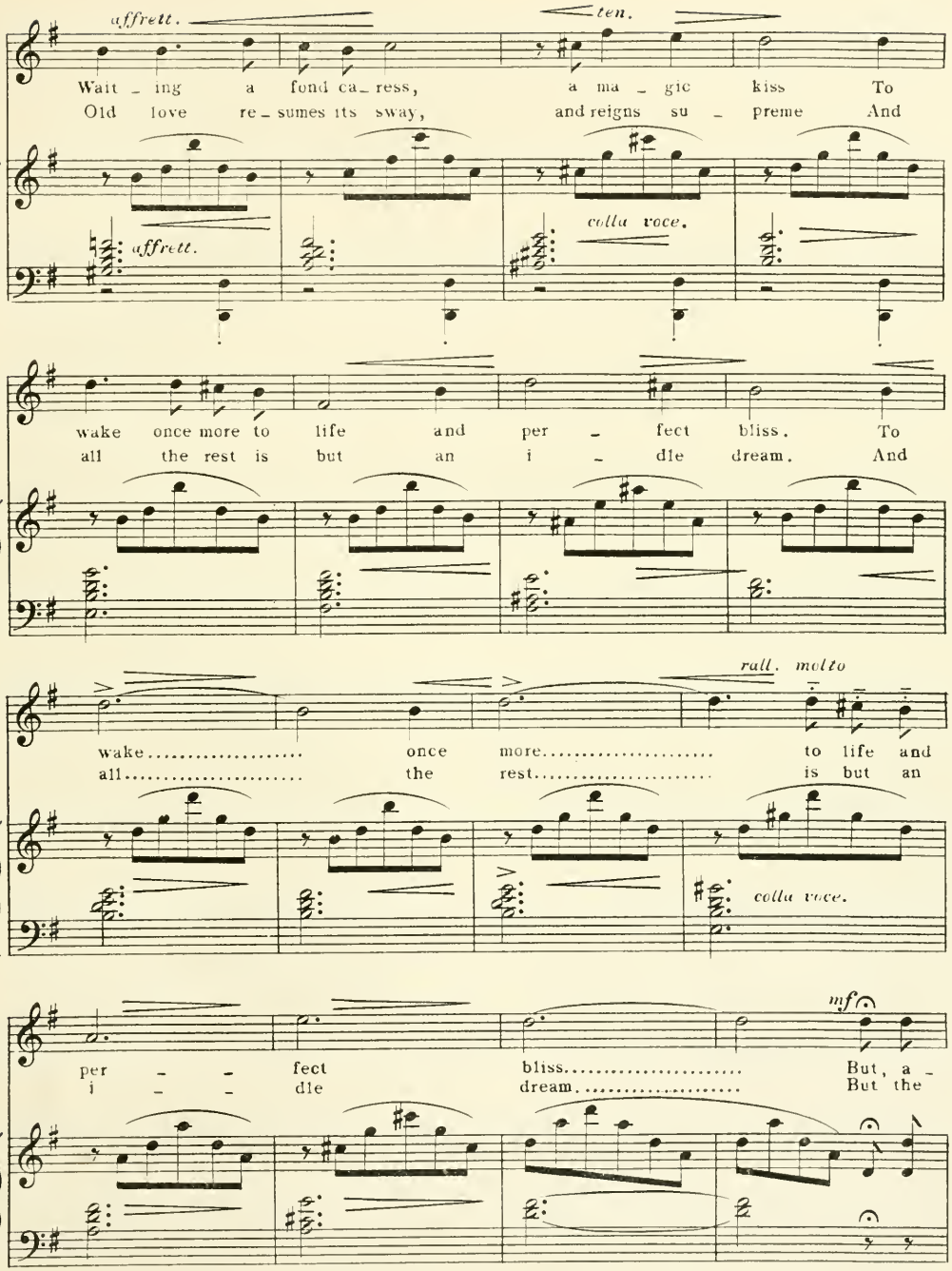

f


Presto.
sempre f

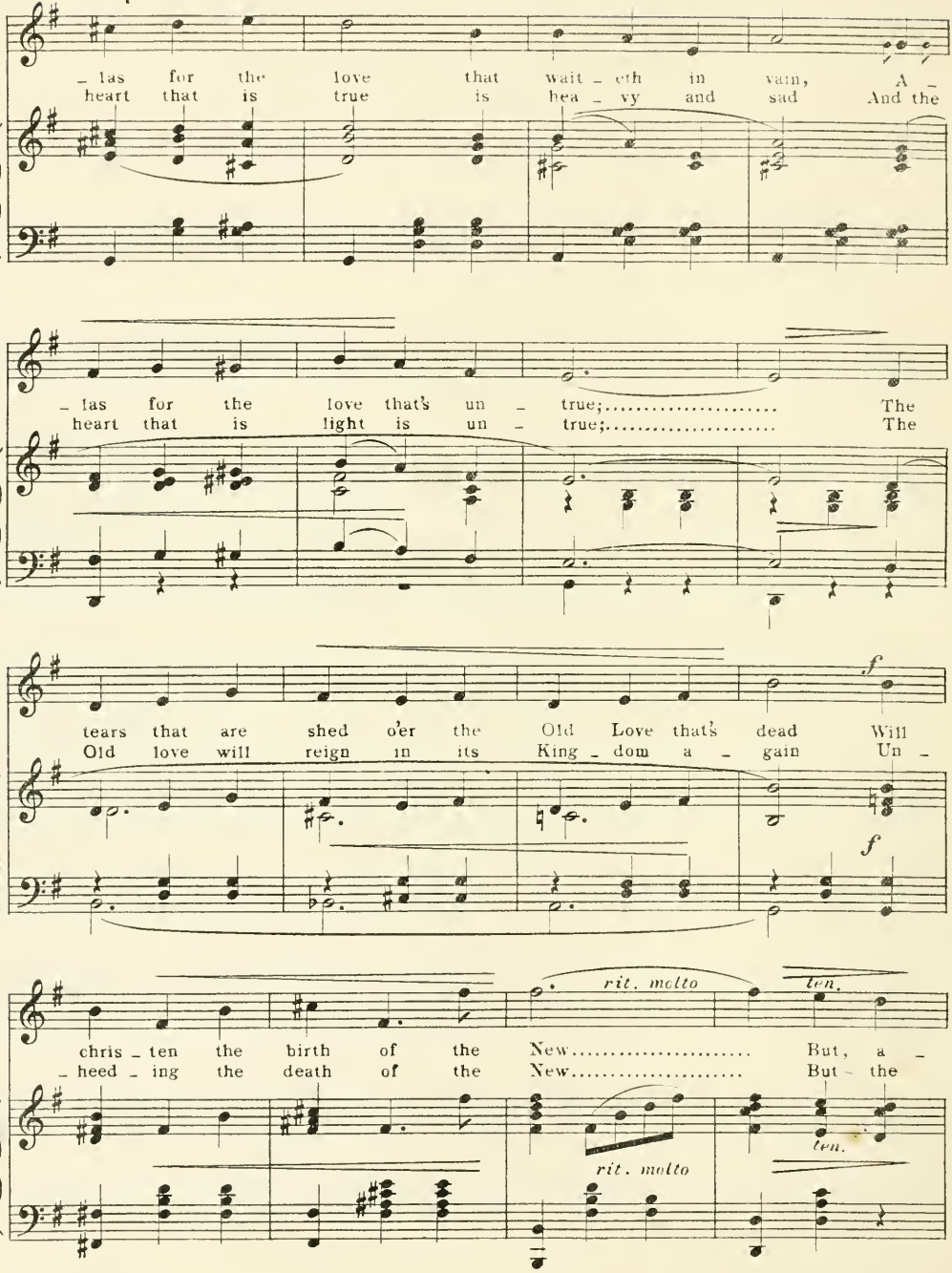

mf
mf
fff
8
8
fff
8

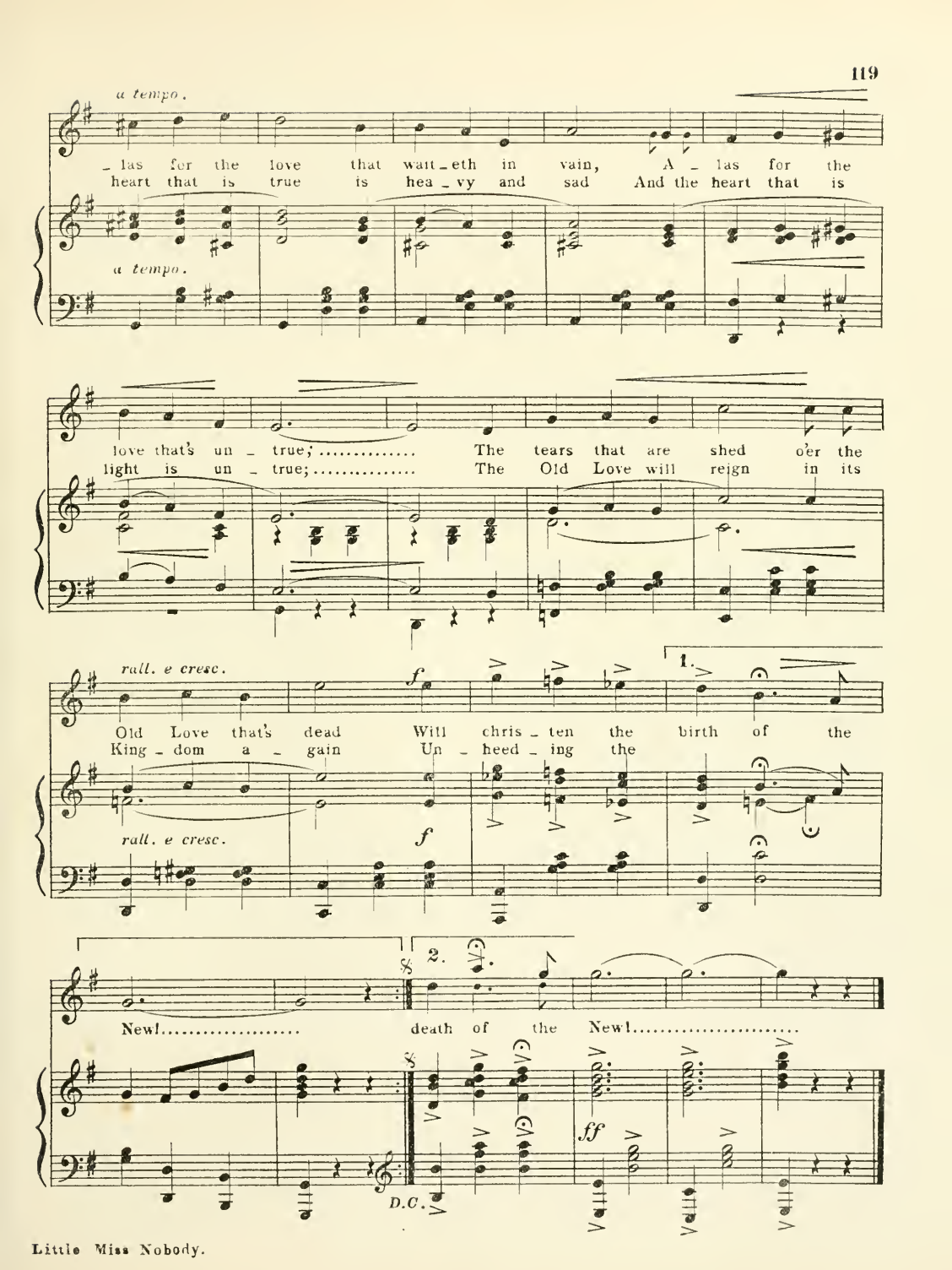
Nº 18. SONG. (ELSIE.) "THE OLD LOVE AND THE NEW."




affrett.
ten.
Wait - ing a fond ca - ress, a ma - gic kiss To
Old love re - sumes its sway, and reigns su - preme And
affrett.
colla voce.
wake once more to life and per - fect bliss. To
all the rest is but an i - dle dream. And
rall. molto
wake..... once more..... to life and
all..... the rest..... is but an
colla voce.
mf
per - - fect bliss..... But, a -
i - - dle dream..... But the

Tempo di Valse lento.




a tempo.
_las for the love that wait_eth in vain, A_las for the
heart that is true is hea_vy and sad And the heart that is
a tempo.
love that's un_true;..... The tears that are shed o'er the
light is un_true;..... The Old Love will reign in its
rall. e cresc.
f
1.
Old Love that's dead Will chris_ten the birth of the
King_dom a_gain Un_heed_ing the
rall. e cresc.
f
New!..... death of the New!.....
2.
ff
D.C.

No. 19. SONG-(GUSSIE.) "TRIXIE OF UPPER TOOTING"

Words & Music by
PAUL A. RUBENS.

Allegretto.

VOICE.

PIANO.

f

Now of course you've heard of Trix - ie, of whom I'm going to sing, Trix - ie of the town of Up - per Toot - ing. Oh, I'm
Once she went out in a row - ing boat to bathe at the sea-side, Be - cause she could-n't bathe at Up - per Toot - ing And the
Now, once she went out shop - ping with her bro - ther for the day - They... call them bro - thers down at Up - per Toot - ing She

ve - ry much a - fraid that she's a wick - ed lit - tle thing— Ve - ry
peo - ple look'd be - wil - der'd when her dress she first un - tied It
wish'd to see some things, for which the gen - tle - man would pay — The

wick - ed for, the town of Up - per Toot - ing! She
would have shock'd the folks at Up - per Toot - ing! The
bro - thers al - ways pay at Up - per Toot - ing! Something

wears a lit - tle cy - cle skirt, cut just be - low the knees, And.....
boat - man said "that ain't al - low'd," she an - swerd "as you please, Do you
use - ful— it's for chil - dren"— she was start - ing to ex - plain, Then she

if you say "it's ra - ther short," she sim - ply says "that she's Not
mean to say a la - dy mayn't un - dress up - on the seas? Why I've
left him in the shop, and bus - tled off to catch a train— What

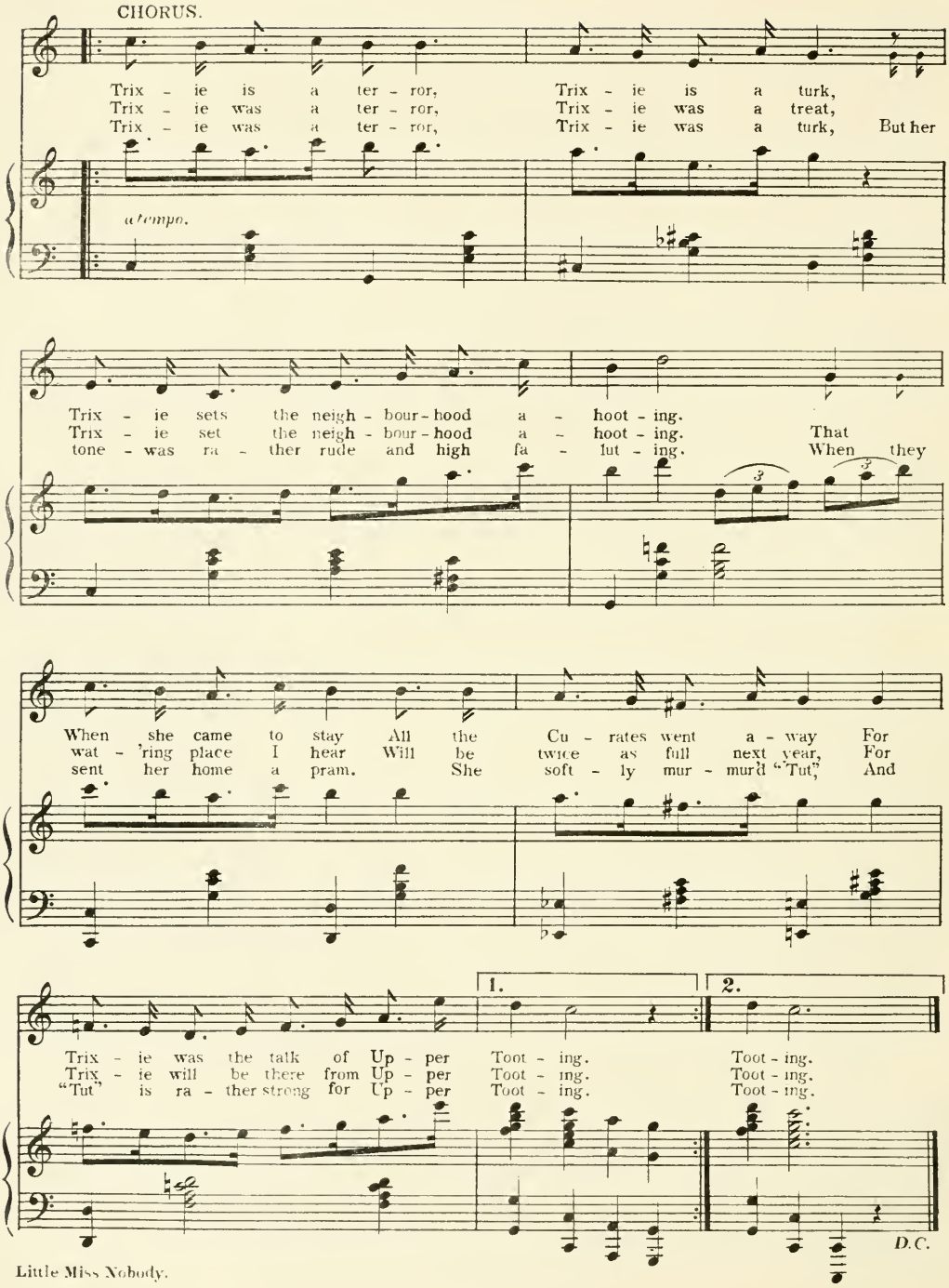
going to pay for lace and things, if no one ev - er sees." The
seen a wo - man do it on the top of a tra - peze!" What
should he get? for chil - dren?— he near - ly reakd his brain, And

rall.

streets are ra - ther full at Up - per Toot - ing.
Char - mi o ng things they see at Up - per Toot - ing.
brains are ra - ther scarce at Up - per Toot - ing.

a tempo

rall.


CHORUS.
Trix - ie is a ter - ror, Trix - ie is a turk,
Trix - ie was a ter - ror, Trix - ie was a treat,
Trix - ie was a ter - ror, Trix - ie was a turk, But her
a tempo.
Trix - ie sets the neigh - bour - hood a - hoot - ing.
Trix - ie set the neigh - bour - hood a - hoot - ing. That
tone - was ra - ther rude and high fa - lut - ing. When they
When she came to stay All the Cu - rates went a - way For
wat - 'ring place I hear Will be twice as full next year, For
sent her home a pram. She soft - ly mur - mur'd "Tut," And
1.
2.
Trix - ie was the talk of Up - per Toot - ing. Toot - ing.
Trix - ie will be there from Up - per Toot - ing. Toot - ing.
"Tut" is ra - ther strong for Up - per Toot - ing. Toot - ing.
D.C.

No. 20. DUET— (LADY STILTON & POTTER.) "THE LANGUAGE OF LOVE".

Andante grazioso. (Tempo di Gavotta.)

PIANO.

mf *rall.*

LADY STILTON.

mf

Gen - tle youth, whose fas - ci - na - tion Maid - en nev - er

mf a tempo.

could with - stand, Ob - ject of my a - dor - a - tion,

POTTER.

Thine my heart, and thine my hand! Maid - en, for that

in - for - ma - tion I am much o - bliged to you,

'Tis the sort of a - dul - a - tion Earls are well ac -

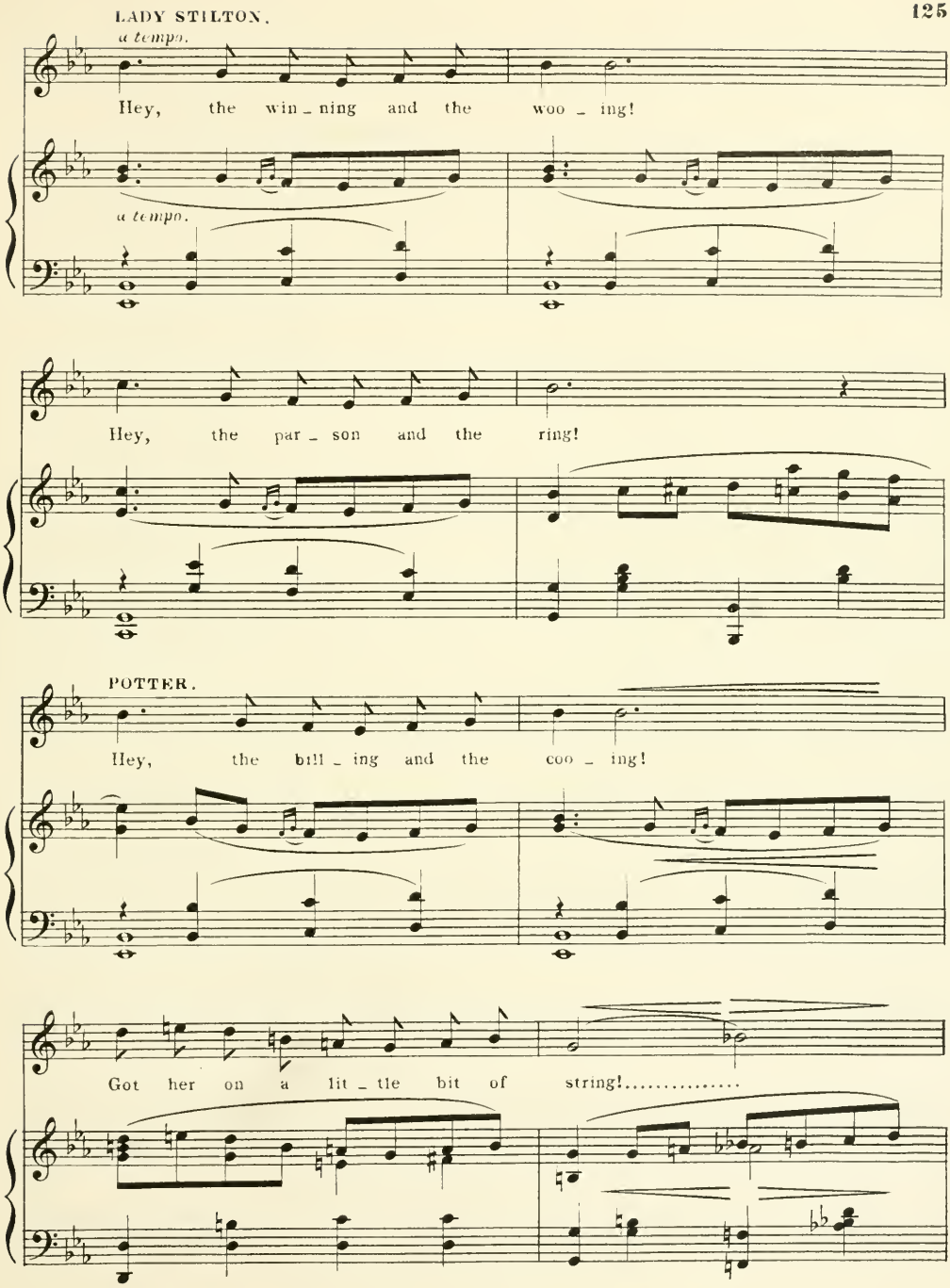
LADY STILTON POTTER.

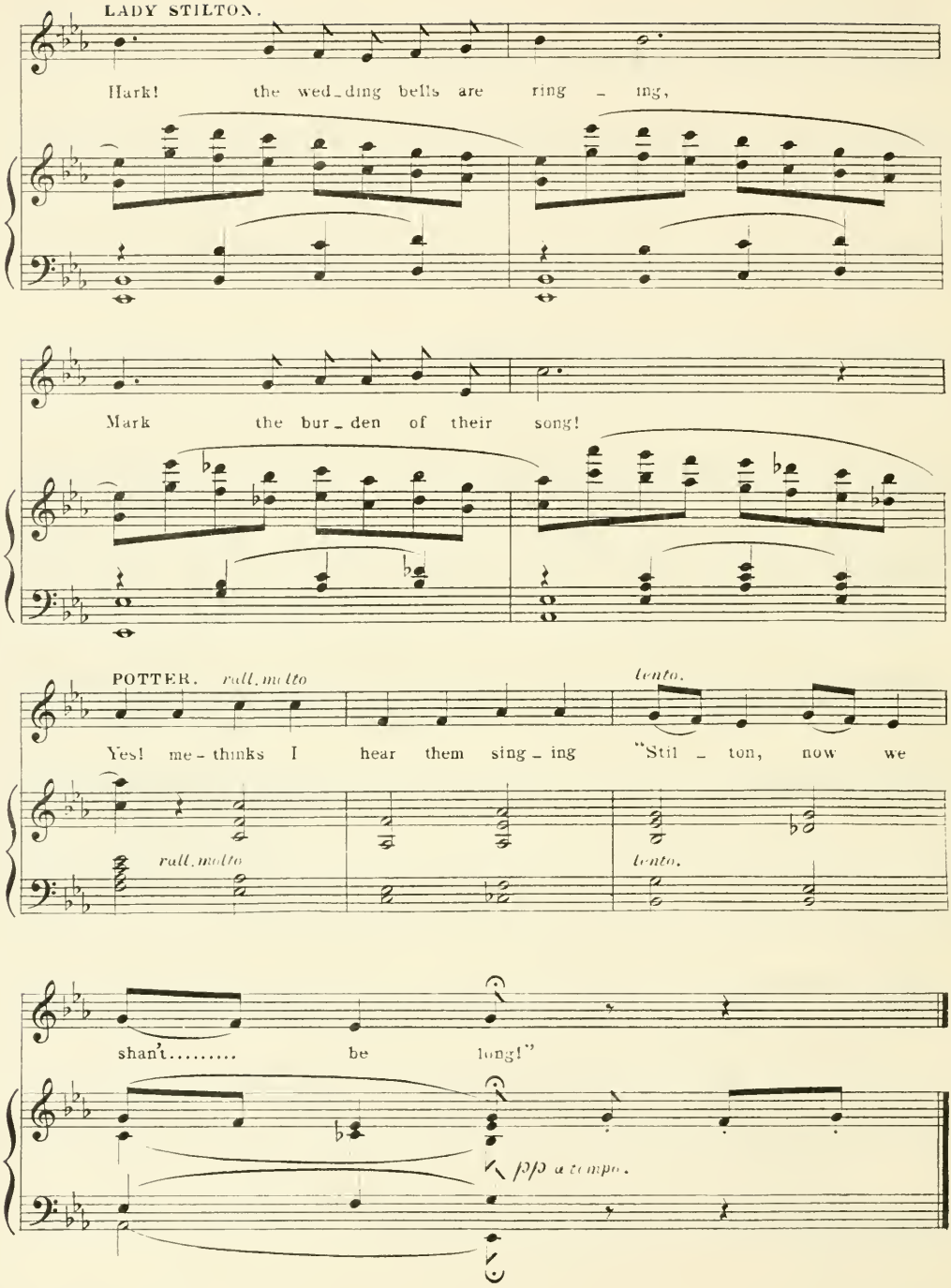
- cus - tom'd to— Best and bold - est! Tough and old - est!

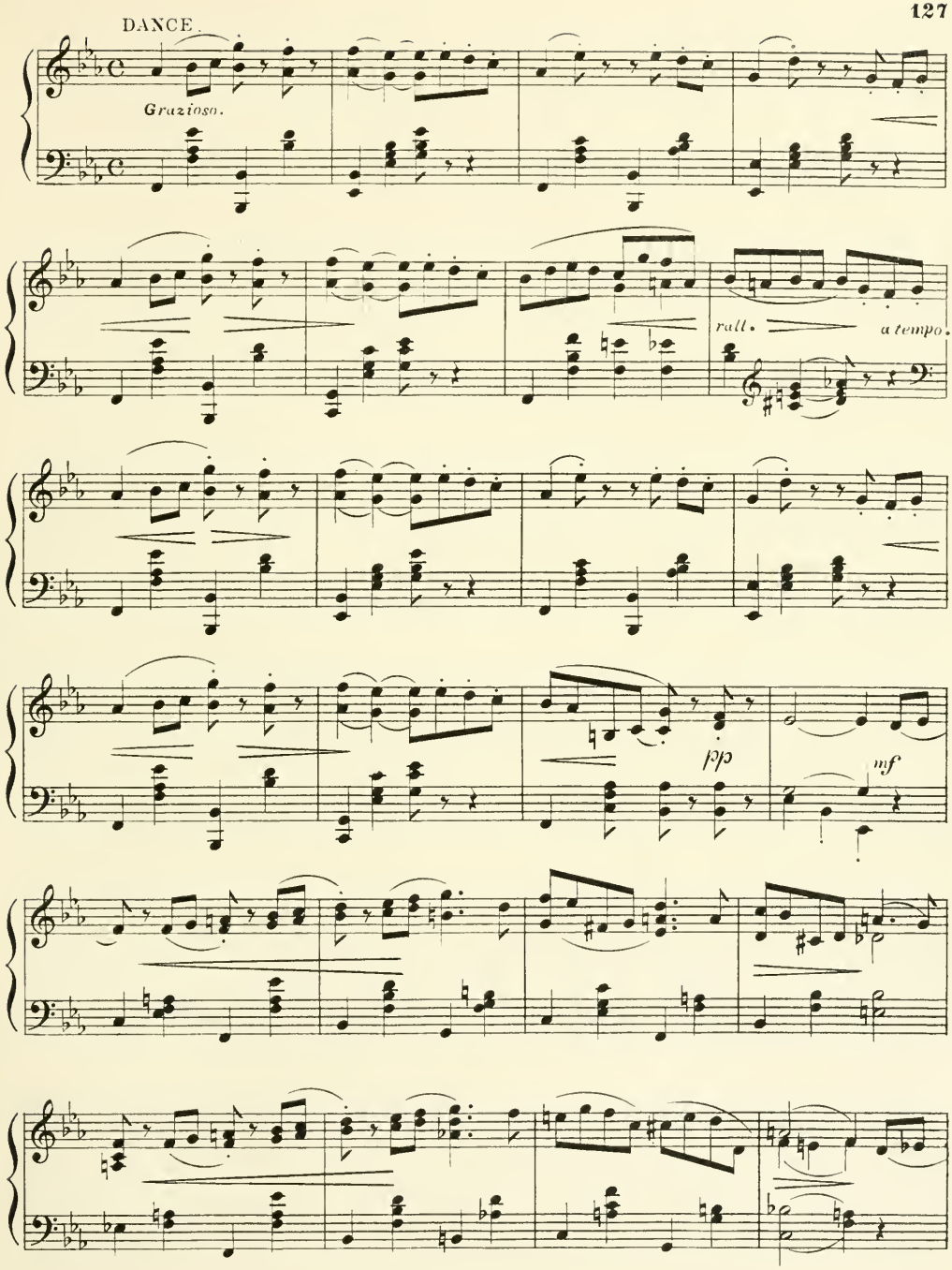
LADY STILTON. *rit. molto* POTTER.

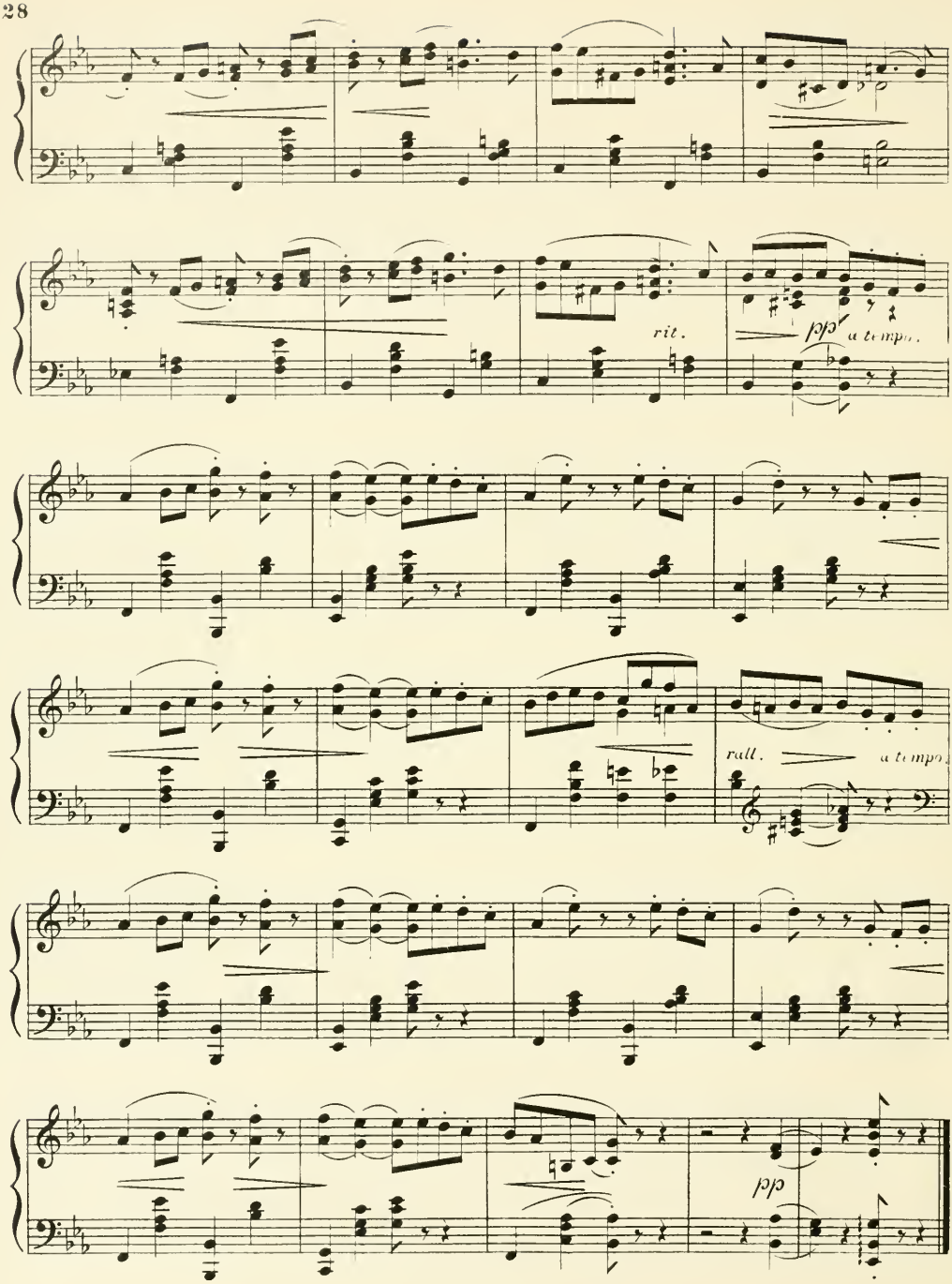
Dear en - slav - er! Queer old .... shav - er!

colla voce.


LADY STILTON.
a tempo.
Hey, the win _ ning and the woo _ ing!
a tempo.
Hey, the par _ son and the ring!
POTTER.
Hey, the bill _ ing and the coo _ ing!
Got her on a lit _ tle bit of string!.....


LADY STILTON.
Hark! the wed_ding bells are ring _ ing,
Mark the bur_den of their song!
POTTER.
rall. molto
lento.
Yes! me_thinks I hear them sing_ing "Stil _ ton, now we
rall. molto
lento.
shan't..... be long!"
pp a tempo.


DANCE.
Grazioso.
rall.
a tempo.
pp
mf


rit.
pp
a tempo.
rall.
a tempo.
pp

No. 21. SONG. — "RATHER AWKWARD."

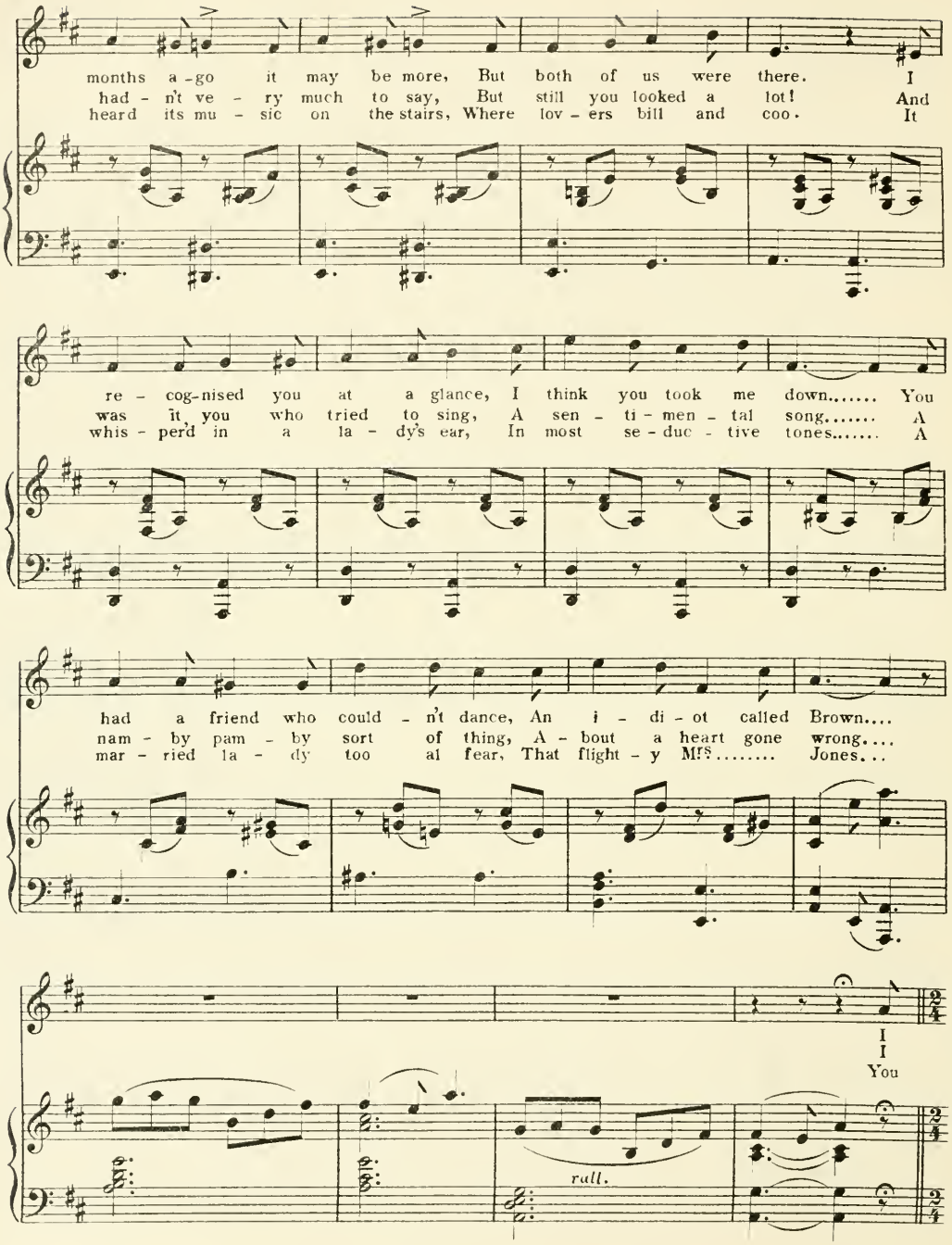
Music by
LANDON RONALD.

VOICE.

PIANO.

I'm cer - tain that we've
How sweet the ho - urs
The voice that sings those

met be - fore. I don't re - mem - ber where, Some
pass'd a - way In that en - chant - ed spot, You
love - ly airs, I find be longs to you, I


months a-go it may be more, But both of us were there. I
had - n't ve - ry much to say, But still you looked a lot! And
heard its mu - sic on the stairs, Where lov - ers bill and coo. It
re - cog-nised you at a glance, I think you took me down..... You
was it you who tried to sing, A sen - ti - men - tal song..... A
whis - perd in a la - dy's ear, In most se - duc - tive tones..... A
had a friend who could - n't dance, An i - di - ot called Brown....
nam - by pam - by sort of thing, A - bout a heart gone wrong....
mar - ried la - dy too al fear, That flight - y Mrs..... Jones...
I
I
You
rall.

al - ways re - col - lect a face, And his was ve - ry
real - ly thought I should have died, I... had to laugh out -
real - ly should-n't do such things, You know it is n't

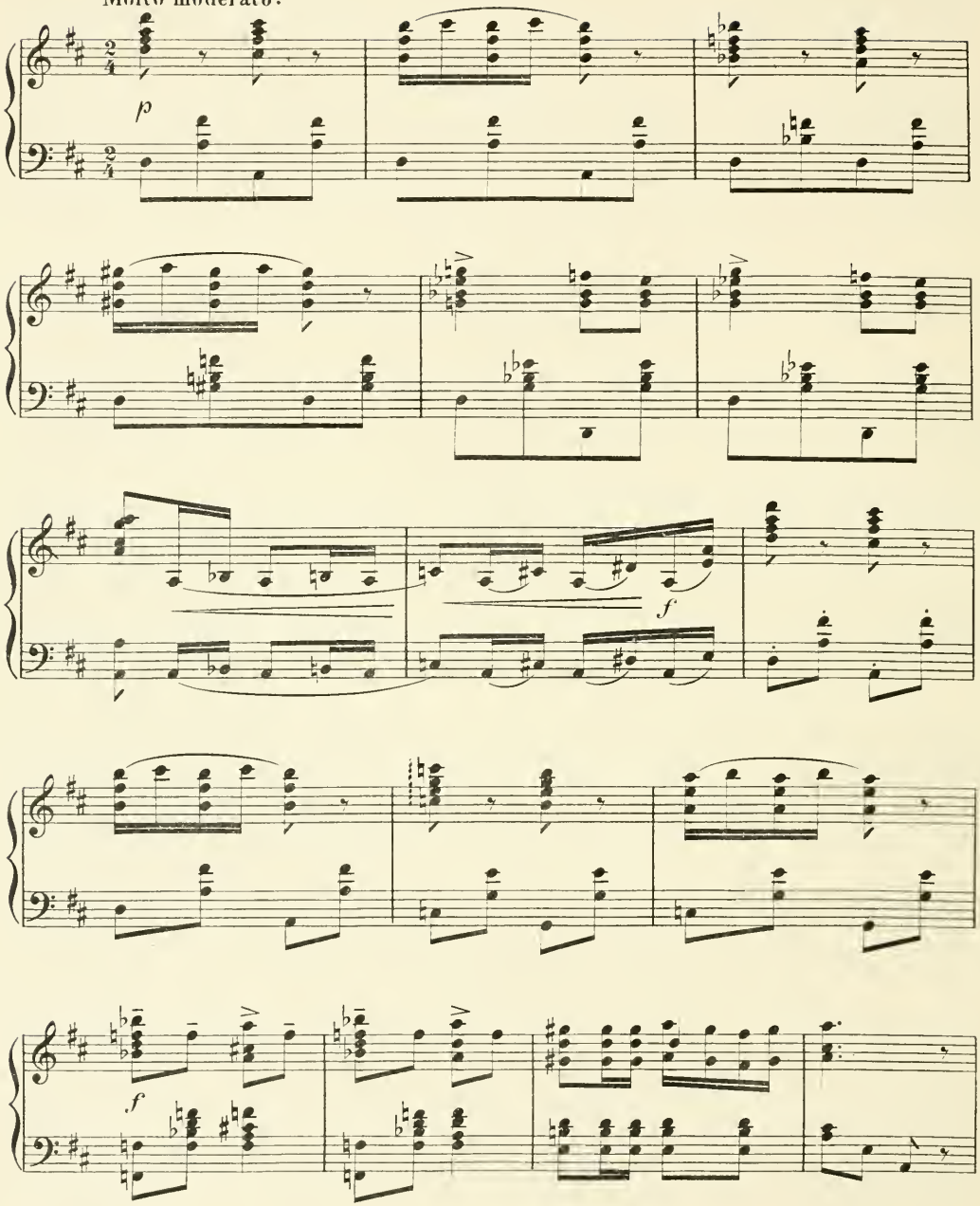
plain, Good... gra - cious me! You're here I see! How
right. Oh..... was it you? How do you do! I
right. What's that I hear? You're Jones, O dear! I

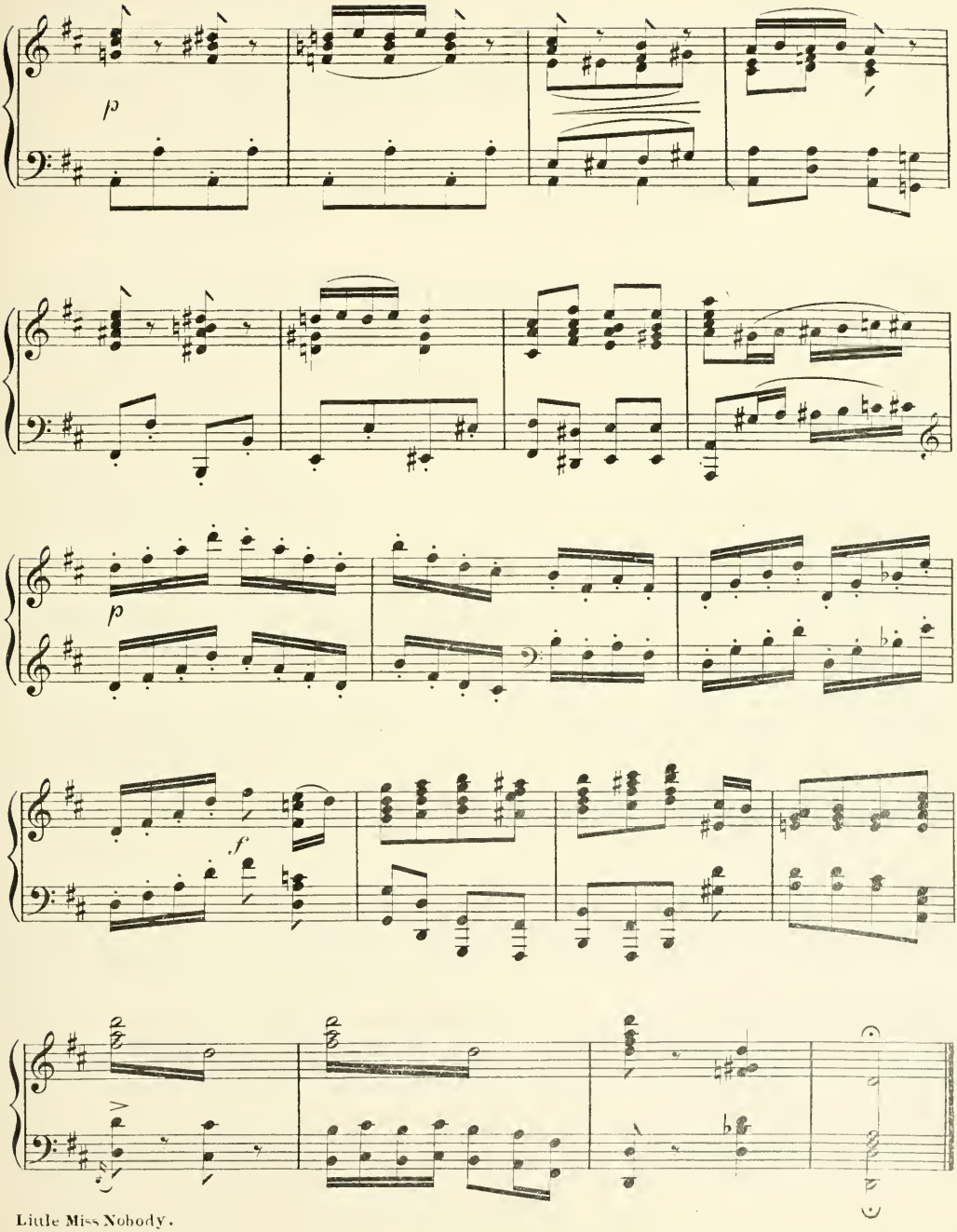
nice to meet a - gain!
hope you'll sing to - night!
think I'll say good night!

D.C.

DANCE. *After last verse.*

Molto moderato.




p
p
f

No. 22. TRIO—(MAGGIE, DANDY & JOCK.) "TWA'S COMPANY."

Allegro con spirito.

PIANO.

MAGGIE.

Twa's com_pa_ny three is none— The

ex_tra one spoils all the fun, There is_n't a doot a_boot it!

DANDY.

Two's com_pa_ny I a_gree, It's

all U. P. with num_ber three, There is_n't a doubt a_bout it!

mf

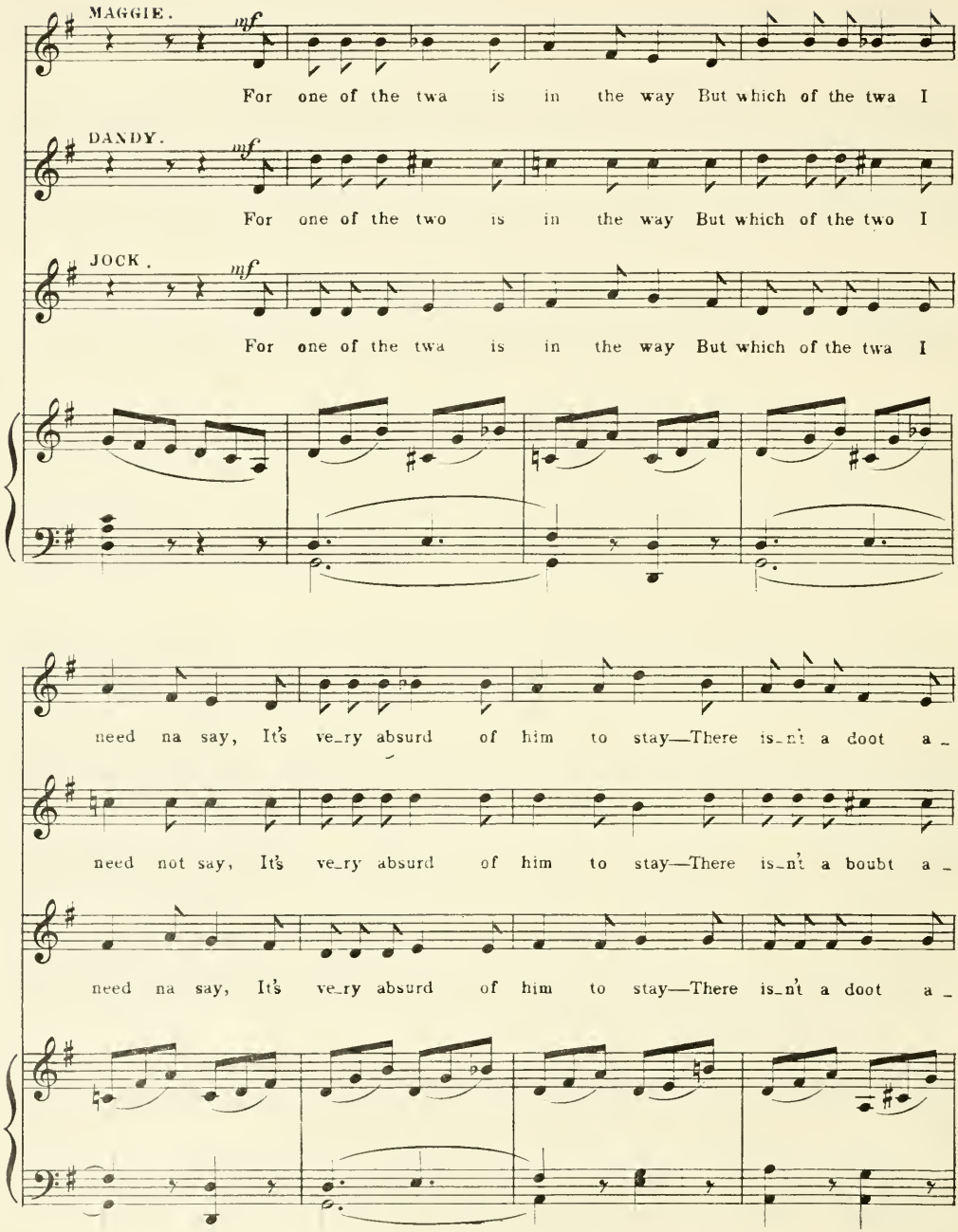
JOCK.

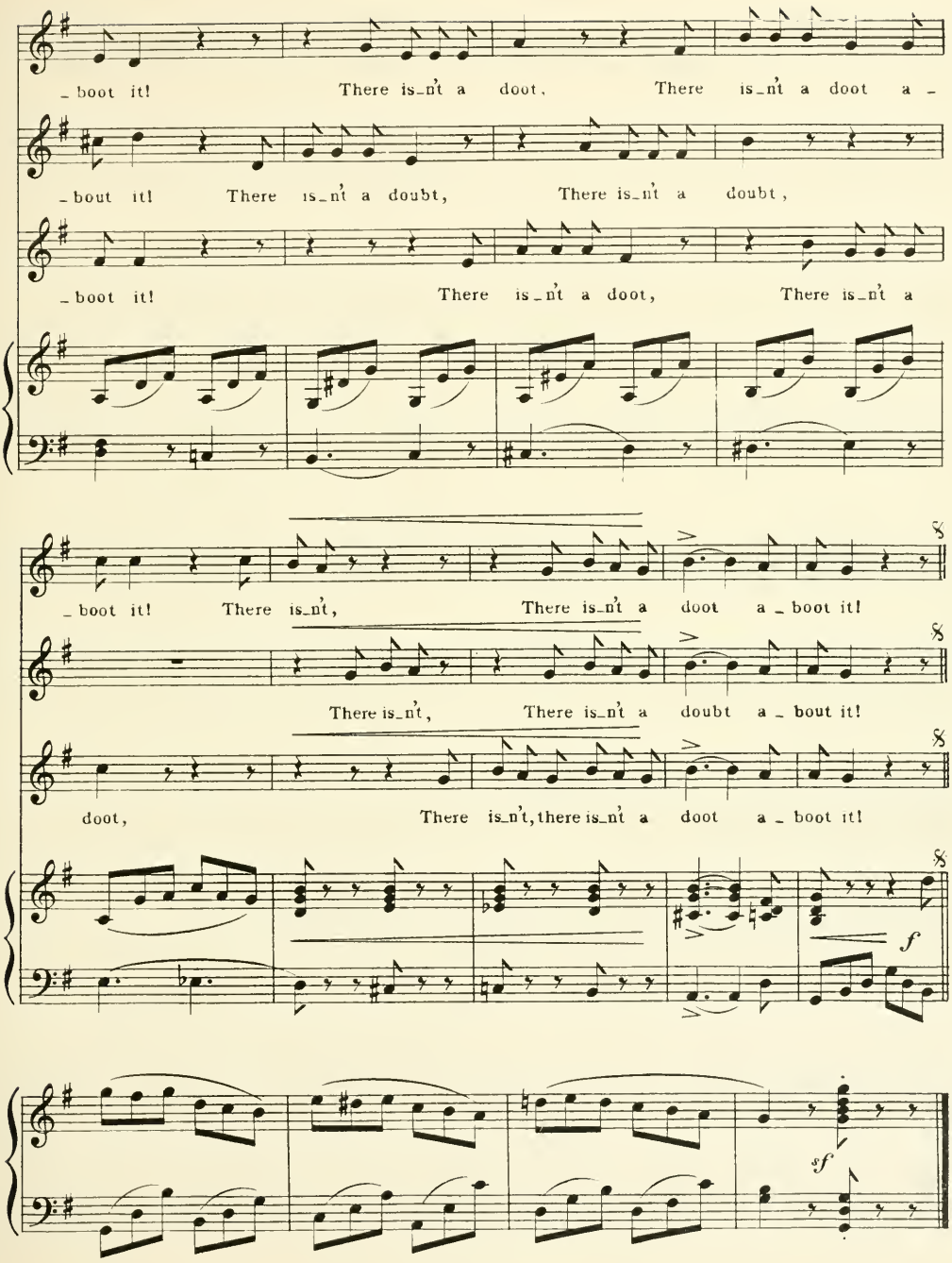
Twa's com_pa_ny, I've nae doot, But

f *sf* *mf*

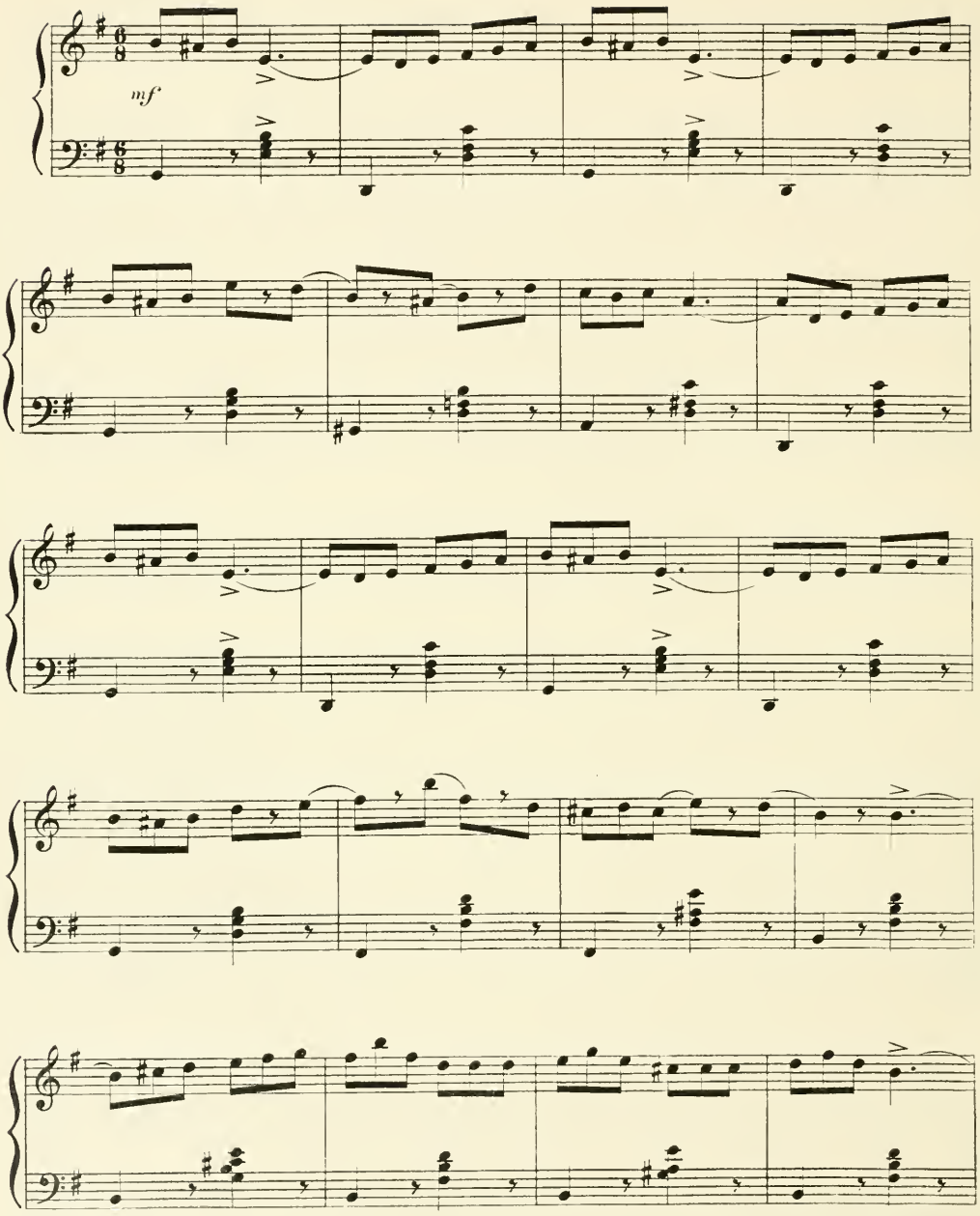
din_na ye put yer_sel's a_boot It's just a case of "odd mon oot" There

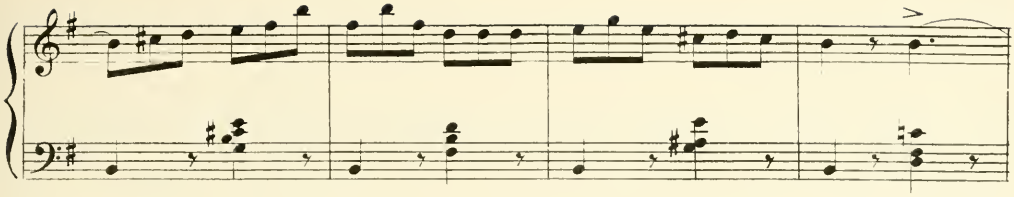
is_n't a doot a_boot it!

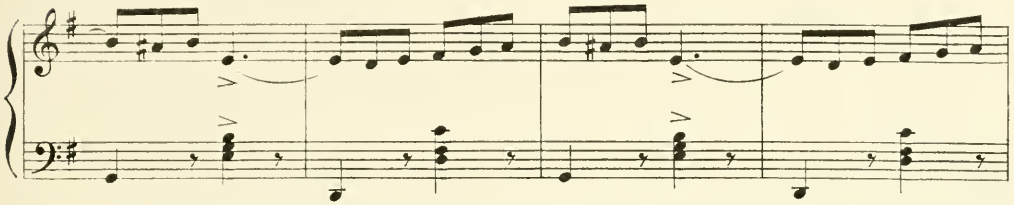

MAGGIE.
mf
For one of the twa is in the way But which of the twa I
DANDY.
mf
For one of the two is in the way But which of the two I
JOCK.
mf
For one of the twa is in the way But which of the twa I
need na say, It's ve_ry absurd of him to stay—There is_n't a doot a_
need not say, It's ve_ry absurd of him to stay—There is_n't a boubt a_
need na say, It's ve_ry absurd of him to stay—There is_n't a doot a_

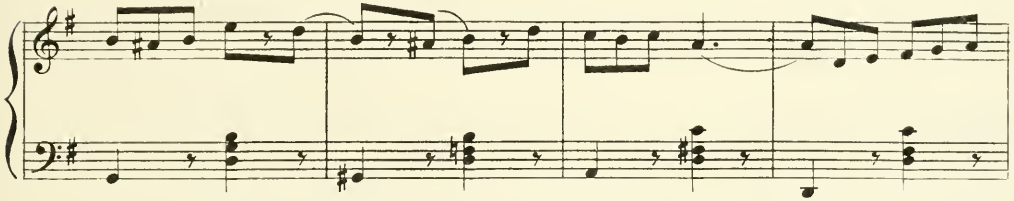

_boot it! There is_n't a doot, There is_n't a doot a_
_bout it! There is_n't a doubt, There is_n't a doubt,
_boot it! There is_n't a doot, There is_n't a
_boot it! There is_n't, There is_n't a doot a_boot it!
There is_n't, There is_n't a doubt a_bout it!
doot, There is_n't, there is_n't a doot a_boot it!
f
sf

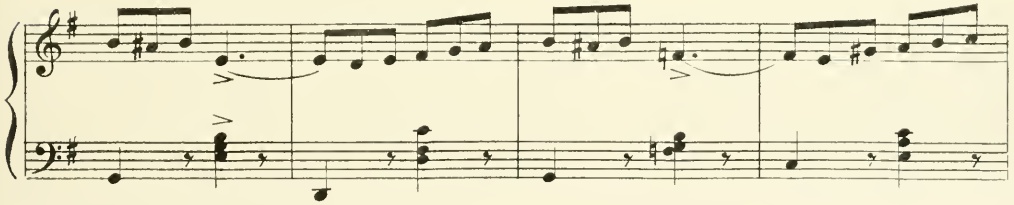
DANCE.

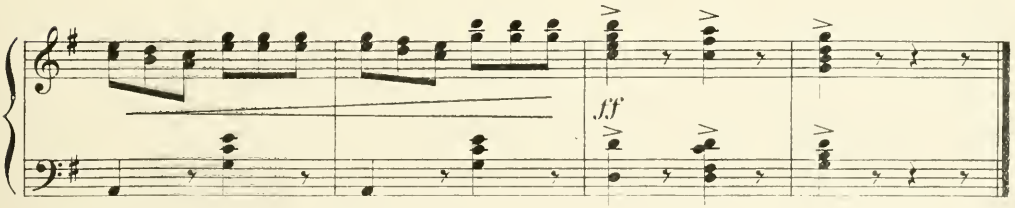




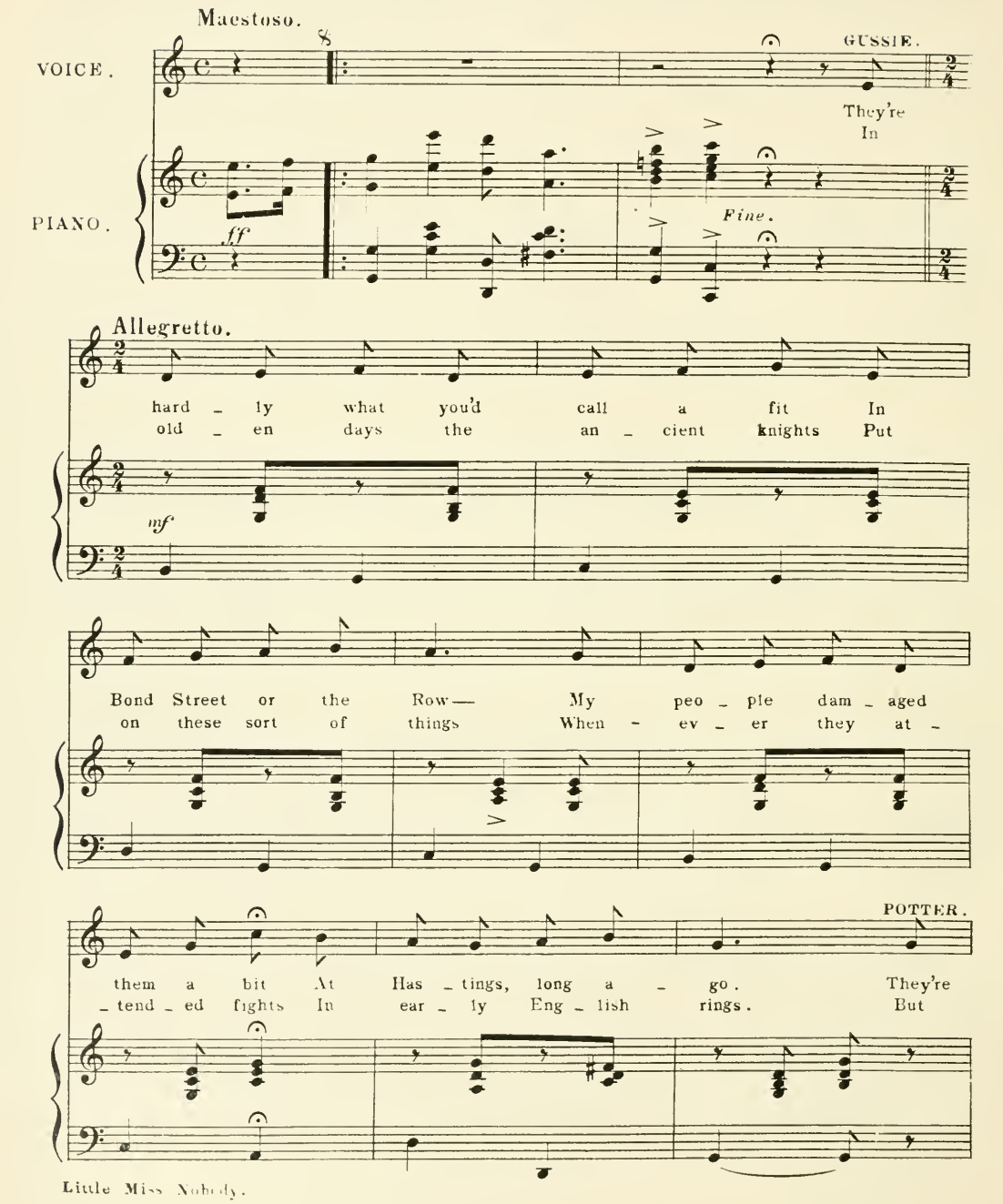







ff

No. 23. DUET — (GUSSIE & POTTER) "A SCREW LOOSE.



good e - nough for Has - tings p'raps, A
when the knights put on their steel, They

darned old fa - shion'd spot, But
al - ways fought to win, Our

what price Mar - gate in these traps? No thanks,— I'd ra - ther
mo - dern brui - sers don't do that When they "put on" their

Maestoso.

mf BOTH.

not! There's a
"tin"! There's a

f

sf mf

screw loose, A lit - tle screw loose, The
screw loose, A lit - tle screw loose, It

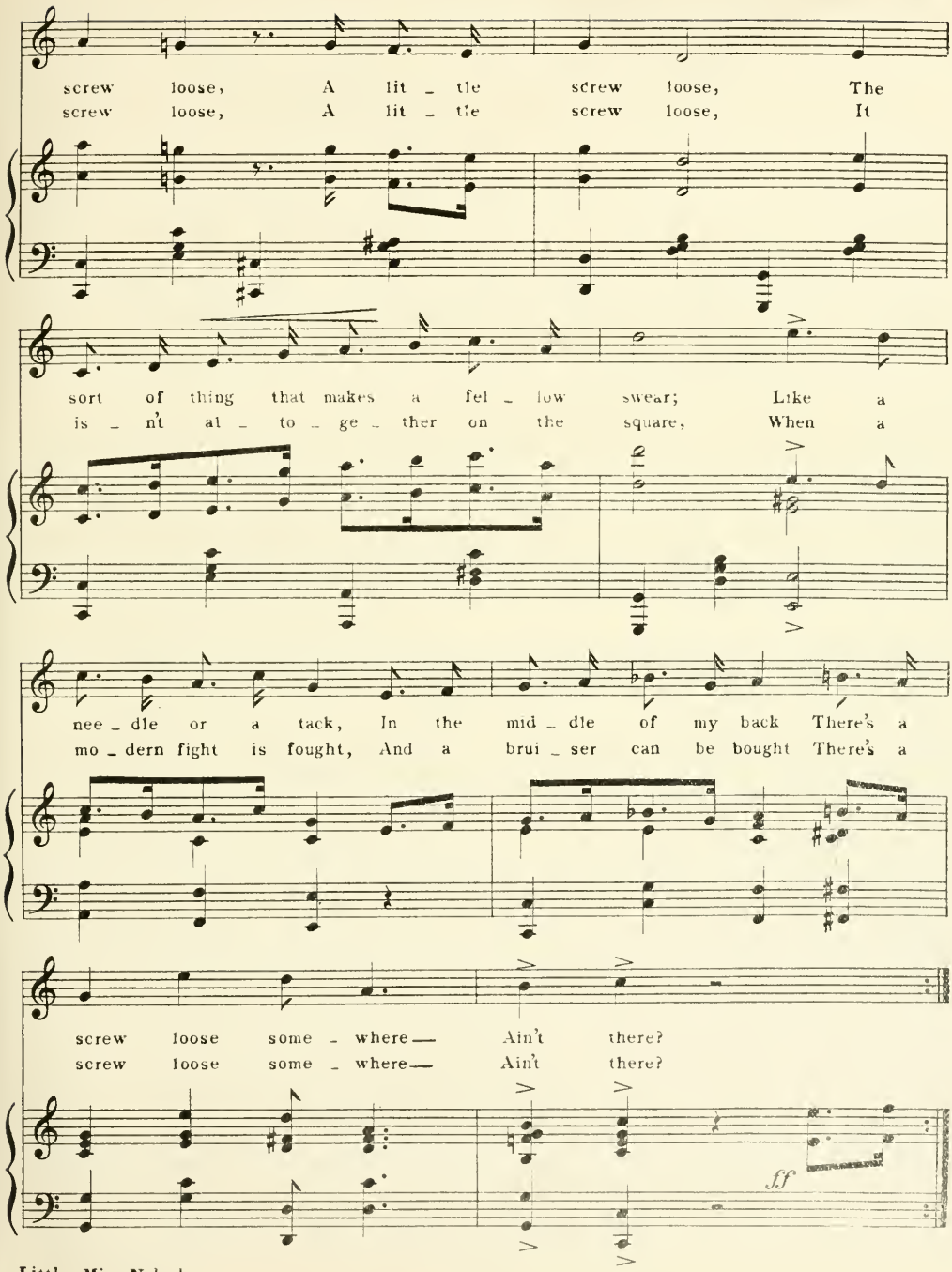
sort of thing that makes a fel - low swear; Like a
is - n't al - to - ge - ther on the square, When a

nee - dle or a tack, In the mid - dle of my back— There's a
mo - dern fight is fought, And a brut - ser can be bought—There's a

f

screw loose some - where — Ain't there? There's a
screw loose some - where — Ain't there? There's a

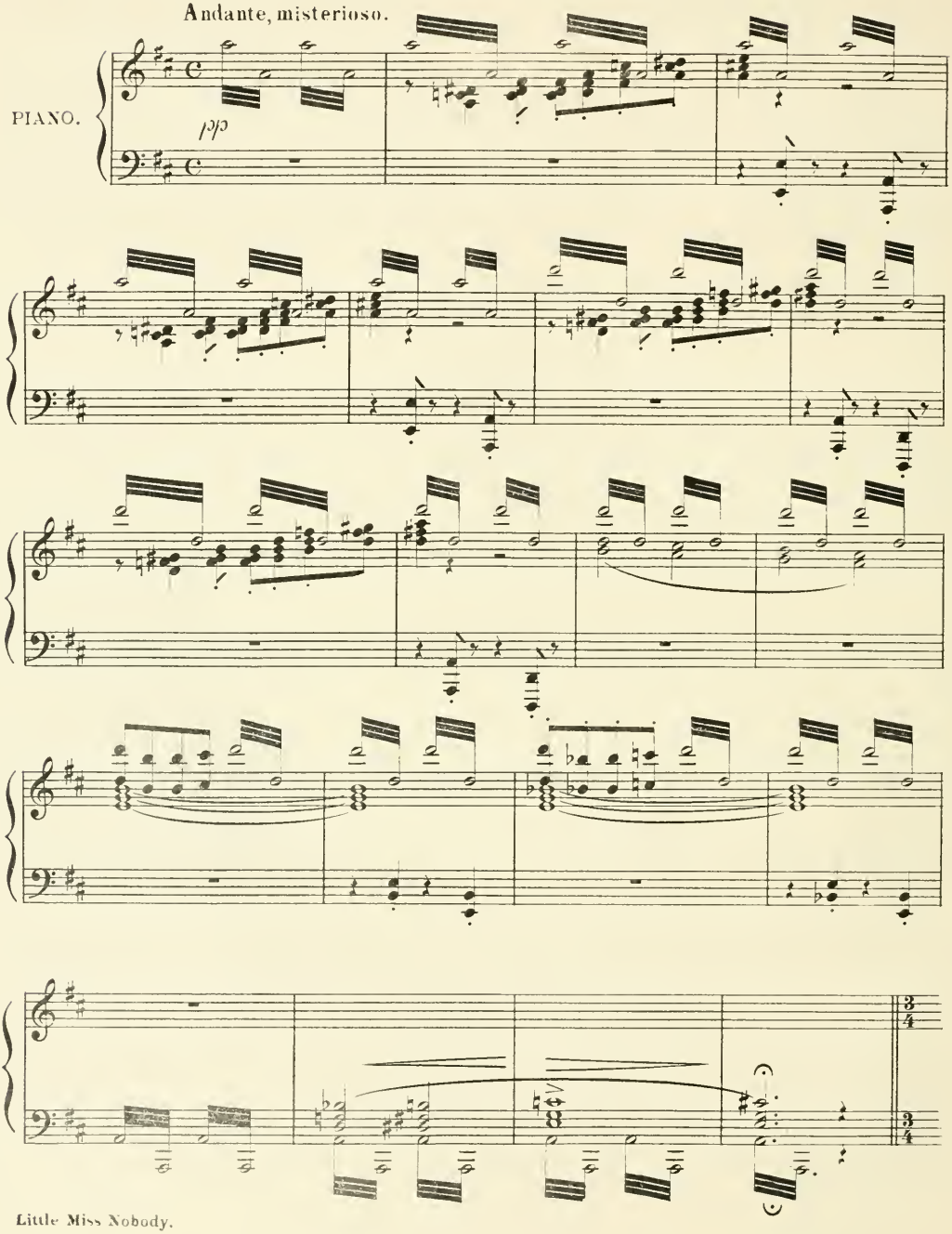
f


screw loose, A lit - tle screw loose, The
screw loose, A lit - tle screw loose, It
sort of thing that makes a fel - low swear; Like a
is - n't al - to - ge - ther on the square, When a
nee - dle or a tack, In the mid - dle of my back There's a
mo - dern fight is fought, And a brui - ser can be bought There's a
screw loose some - where— Ain't there?
screw loose some - where— Ain't there?
ff

No. 24. INTRODUCTION, VALSE GRACIEUSE, SONG & CHORUS—
(ELSIE & CHORUS.) "LEGEND OF THE CASTLE SPECTRE."

Andante, misterioso.

PIANO.



Tempo di Valse.

p gracieuse.

p

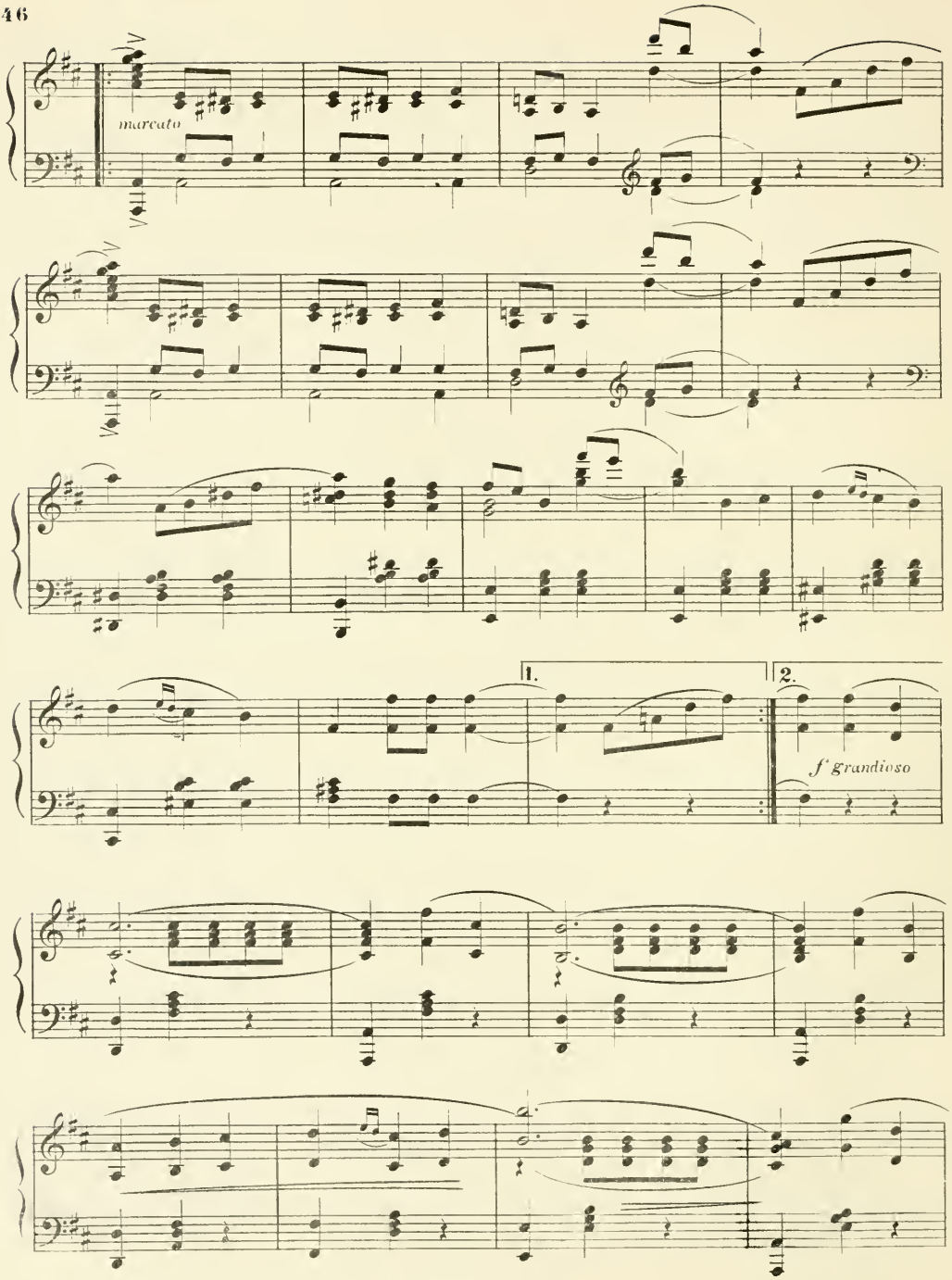
p

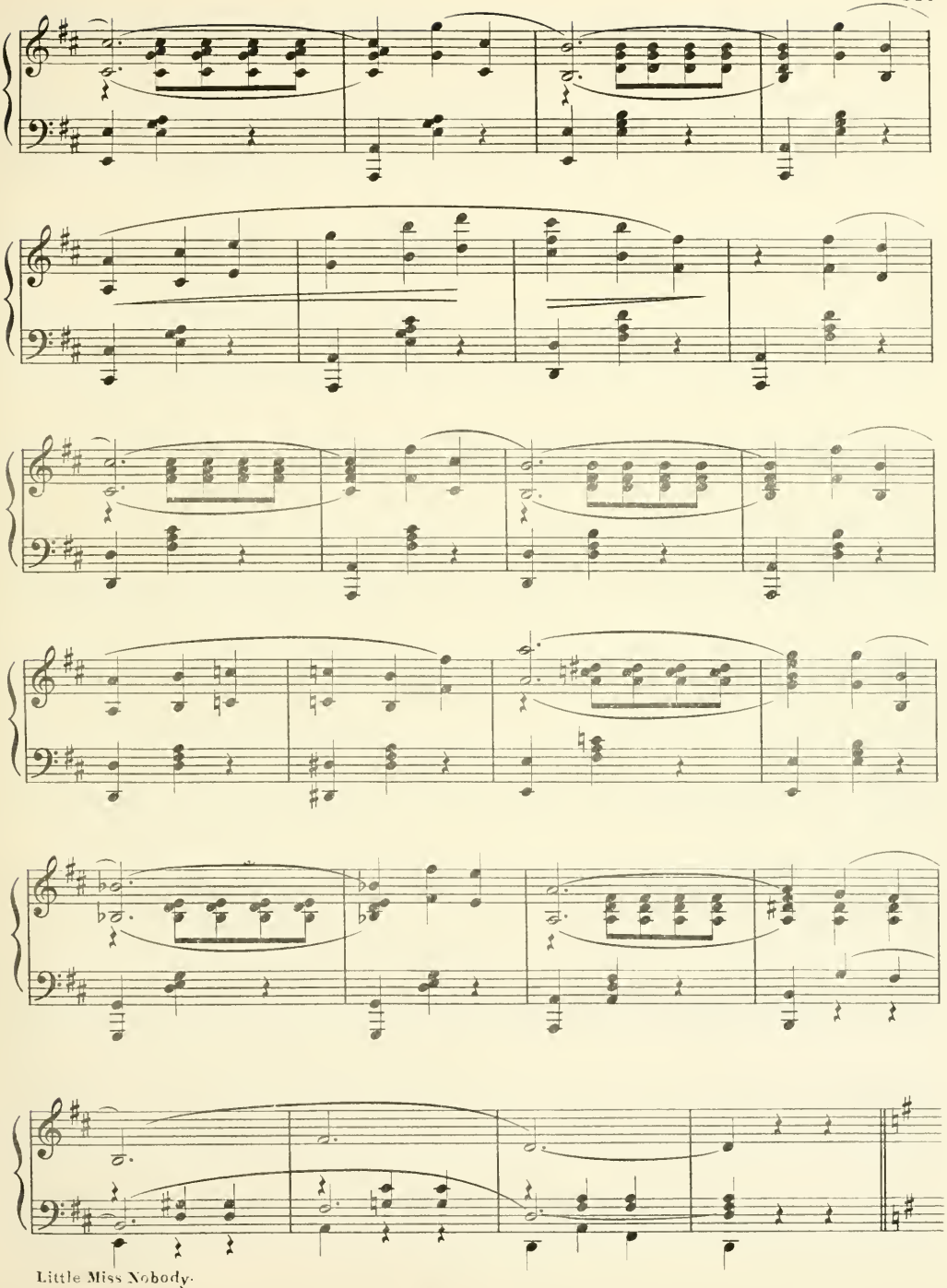
p

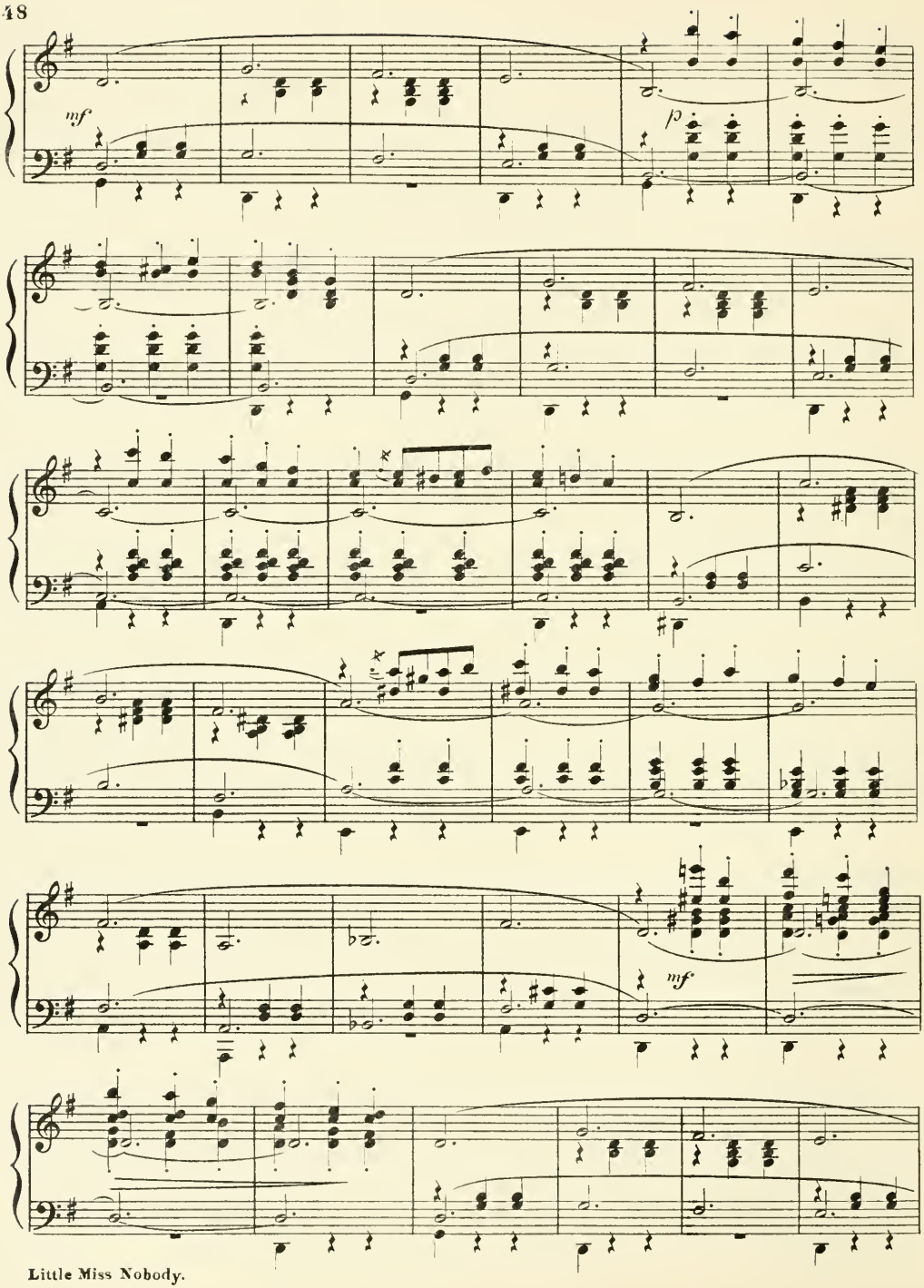
1.

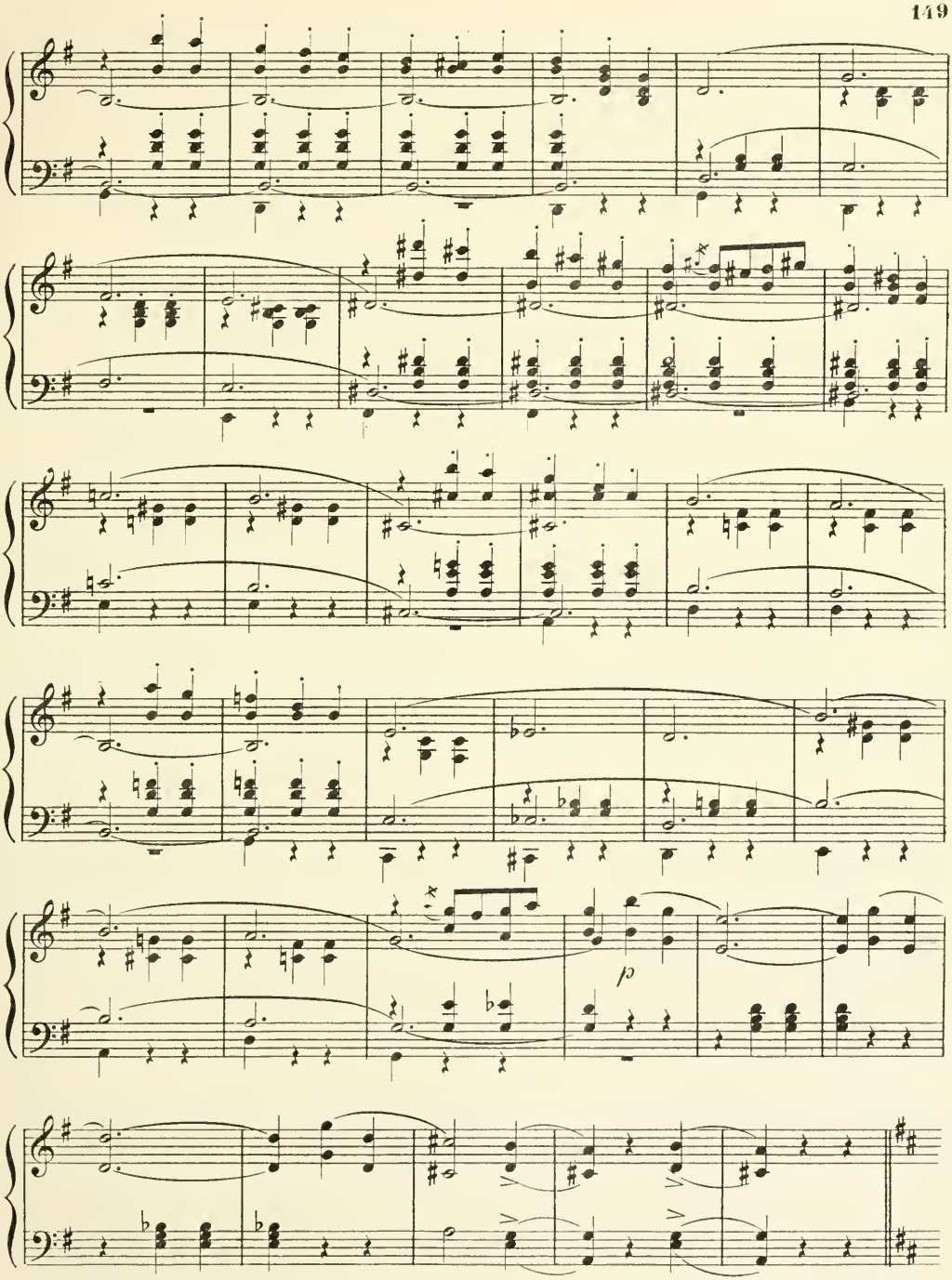
2.

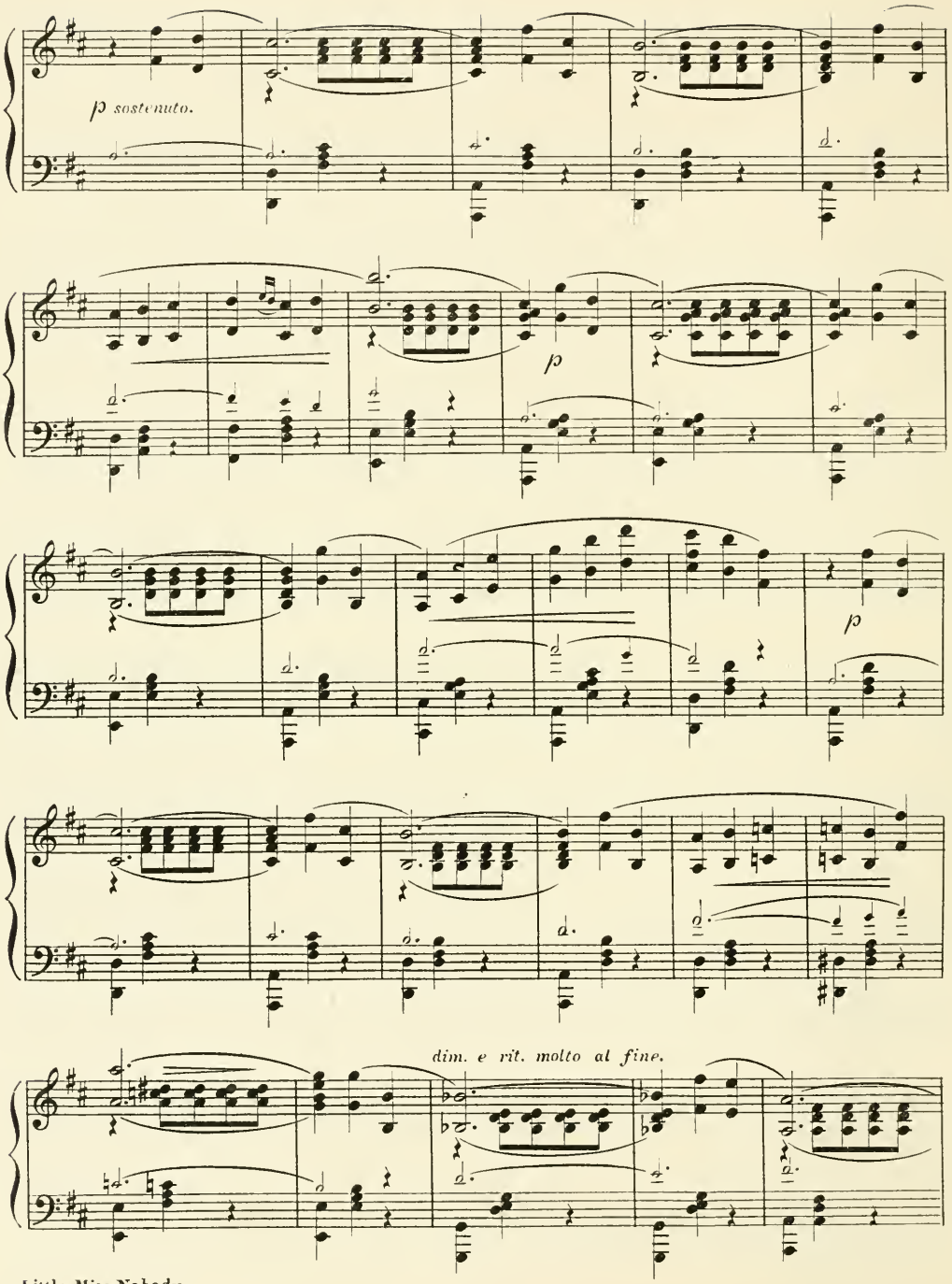
f

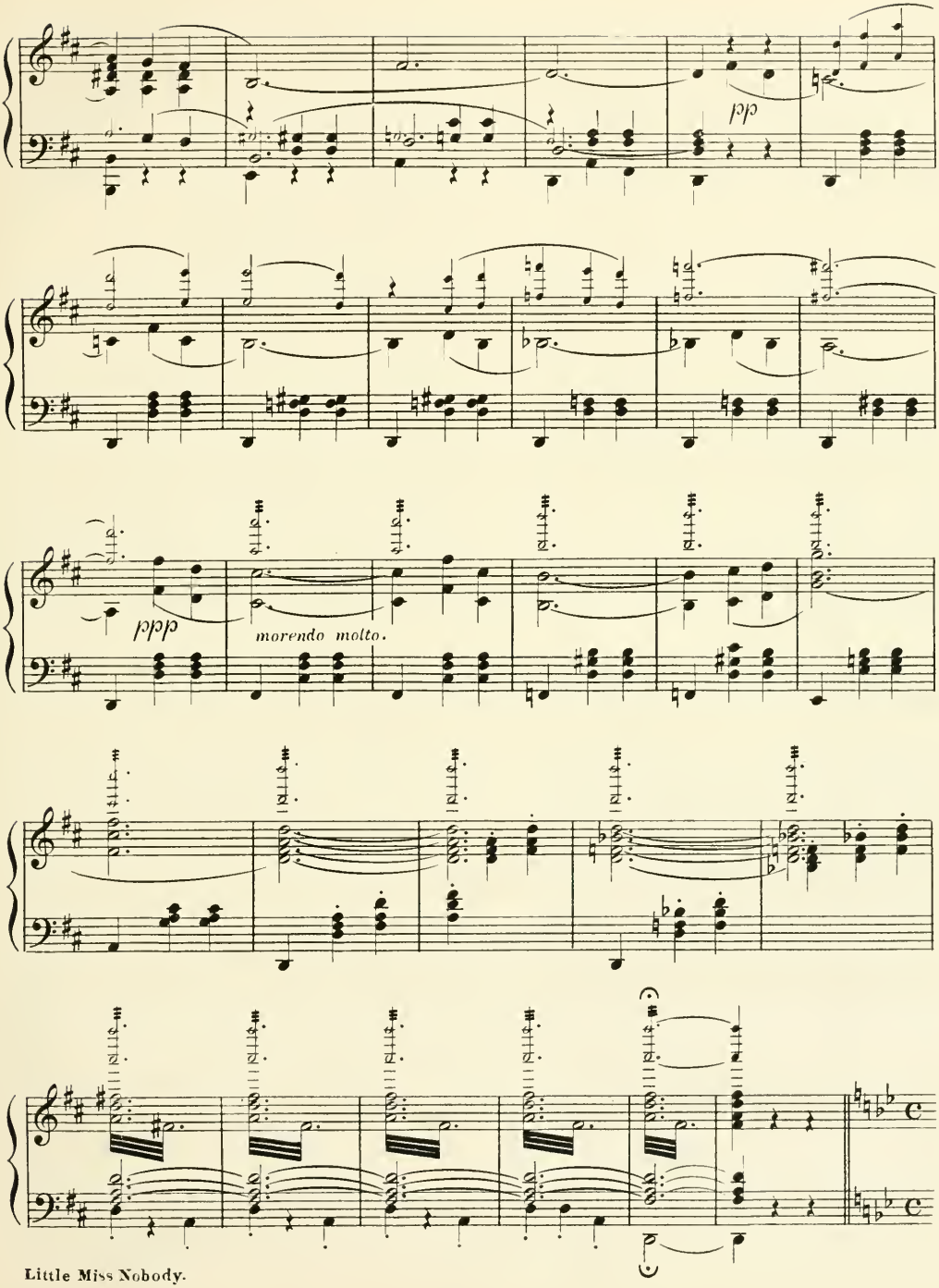

marcato
1.
2.
f grandioso

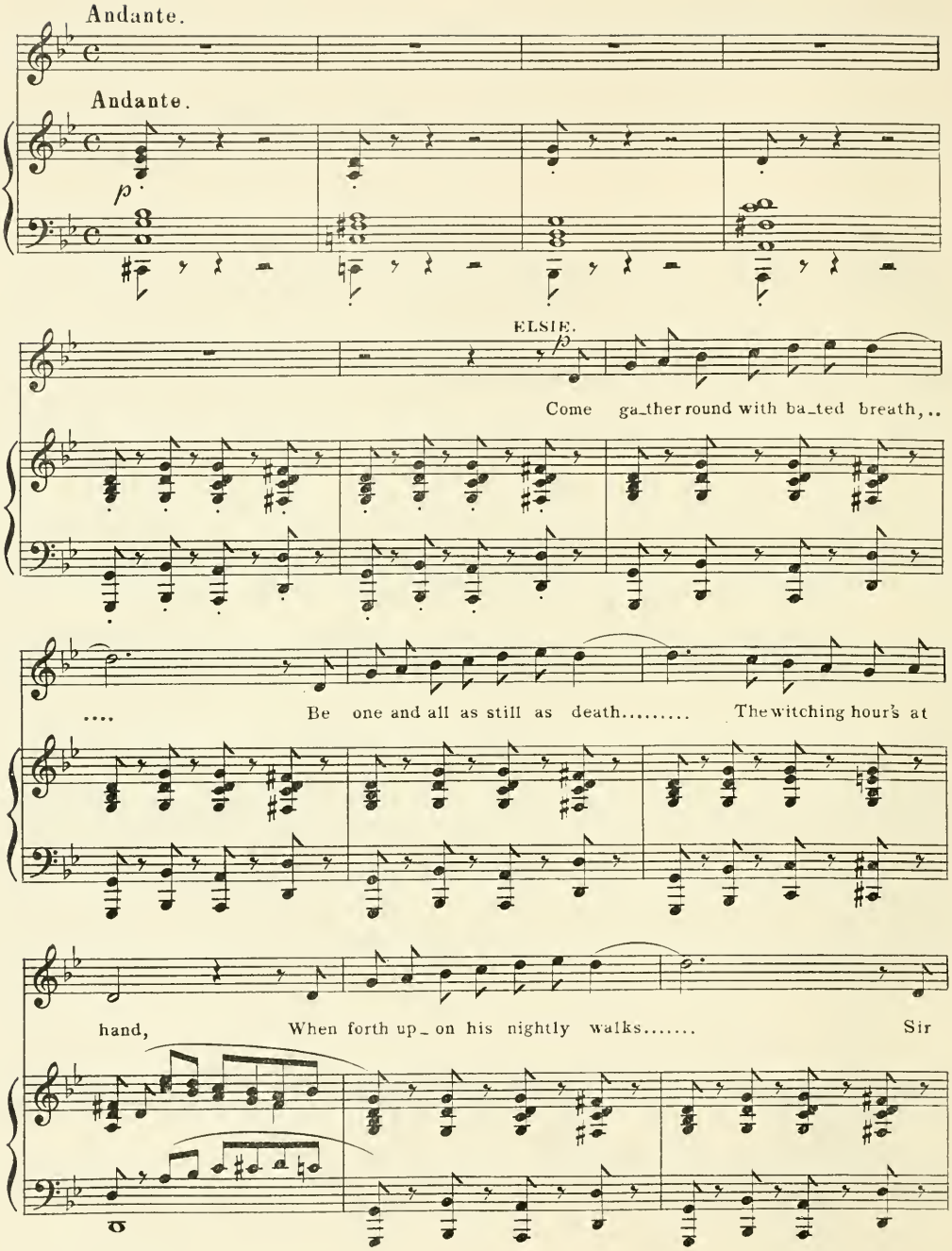



mf
p
mf


p


p sostenuto.
p
p
dim. e rit. molto al fine.


pp
ppp
morendo molto.


Andante.
Andante.
p
ELSIE.
Come ga_ther round with ba_ted breath, ..
.... Be one and all as still as death..... The witching hour's at
hand, When forth up_on his nightly walks..... Sir

Ru_pert's ghost se_date_ly stalks..... A guest from Bo_gey - land.

sf

SOPRANO. CHORUS. (*Unaccompanied.*)

pp

The witch_ing hour is close at hand, With pal_pi_ta_ting

ALTO.

pp

The witch_ing hour is close at hand, With pal_pi_ta_ting

TENOR.

pp

The witch_ing hour is close at hand, With pal_pi_ta_ting

BASS.

pp

The witch_ing hour is close at hand, With pal_pi_ta_ting

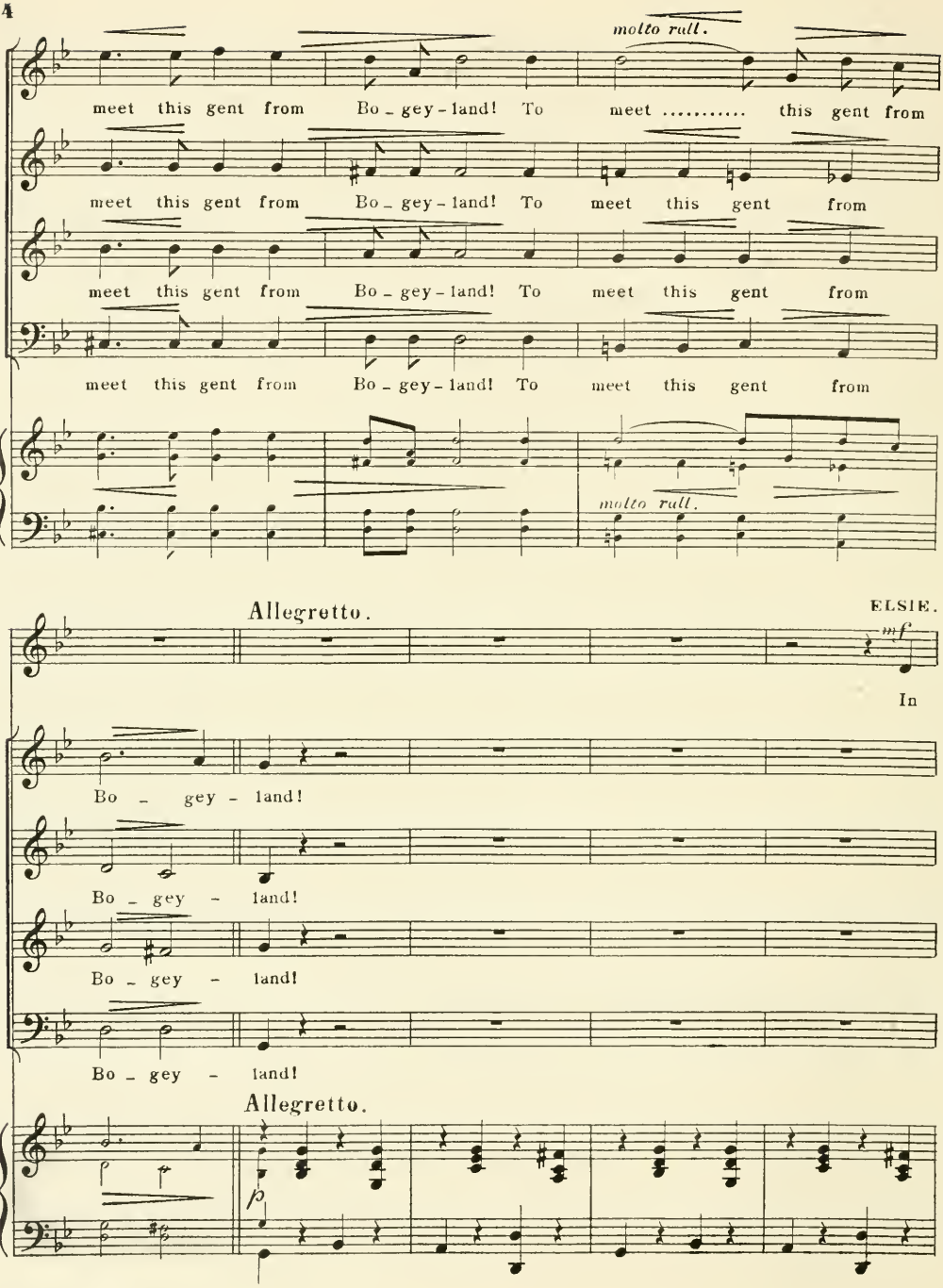
pp

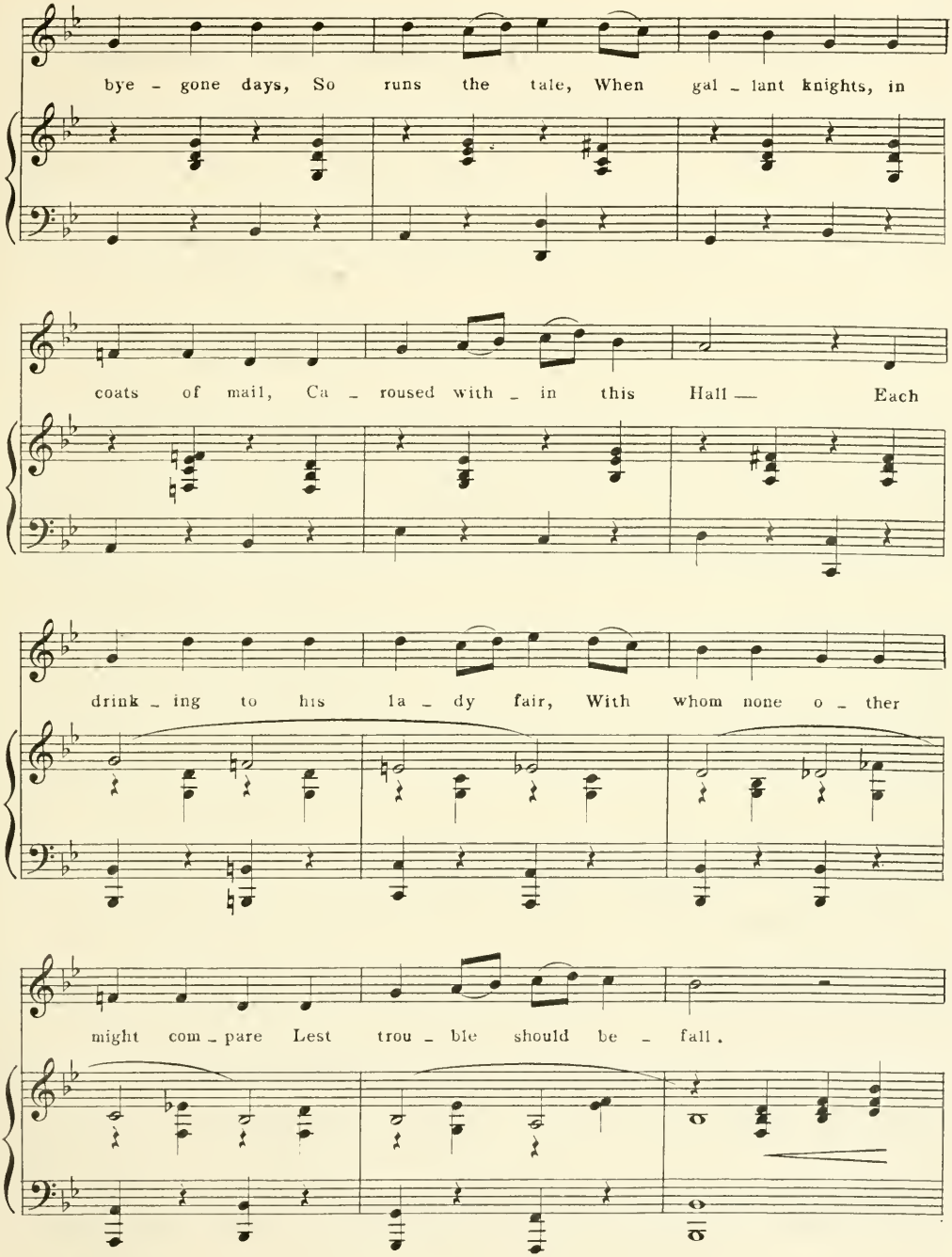
hearts we stand A ner_vous and ex_pec_tant band To

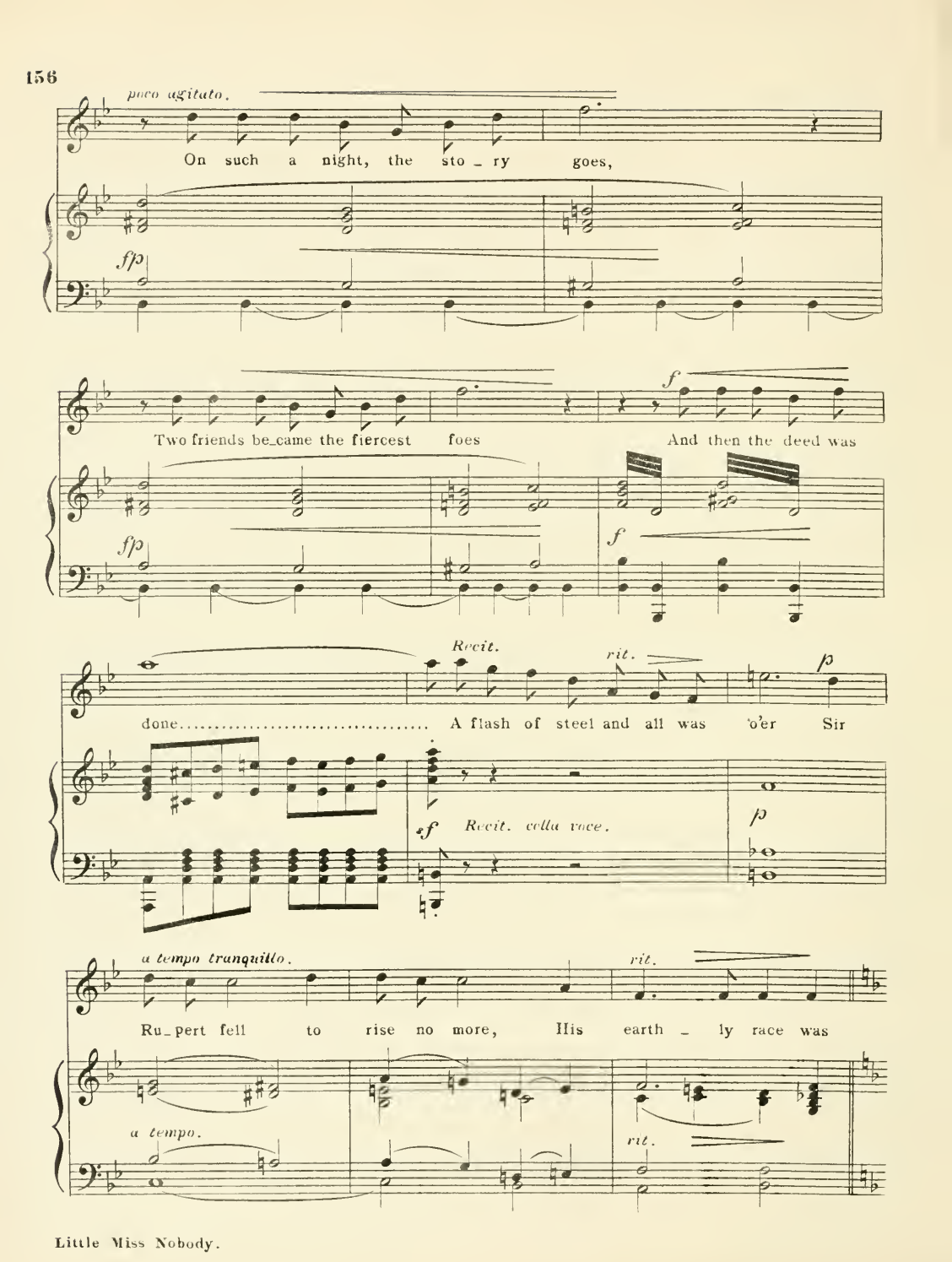
hearts we stand A ner_vous and ex_pec_tant band To

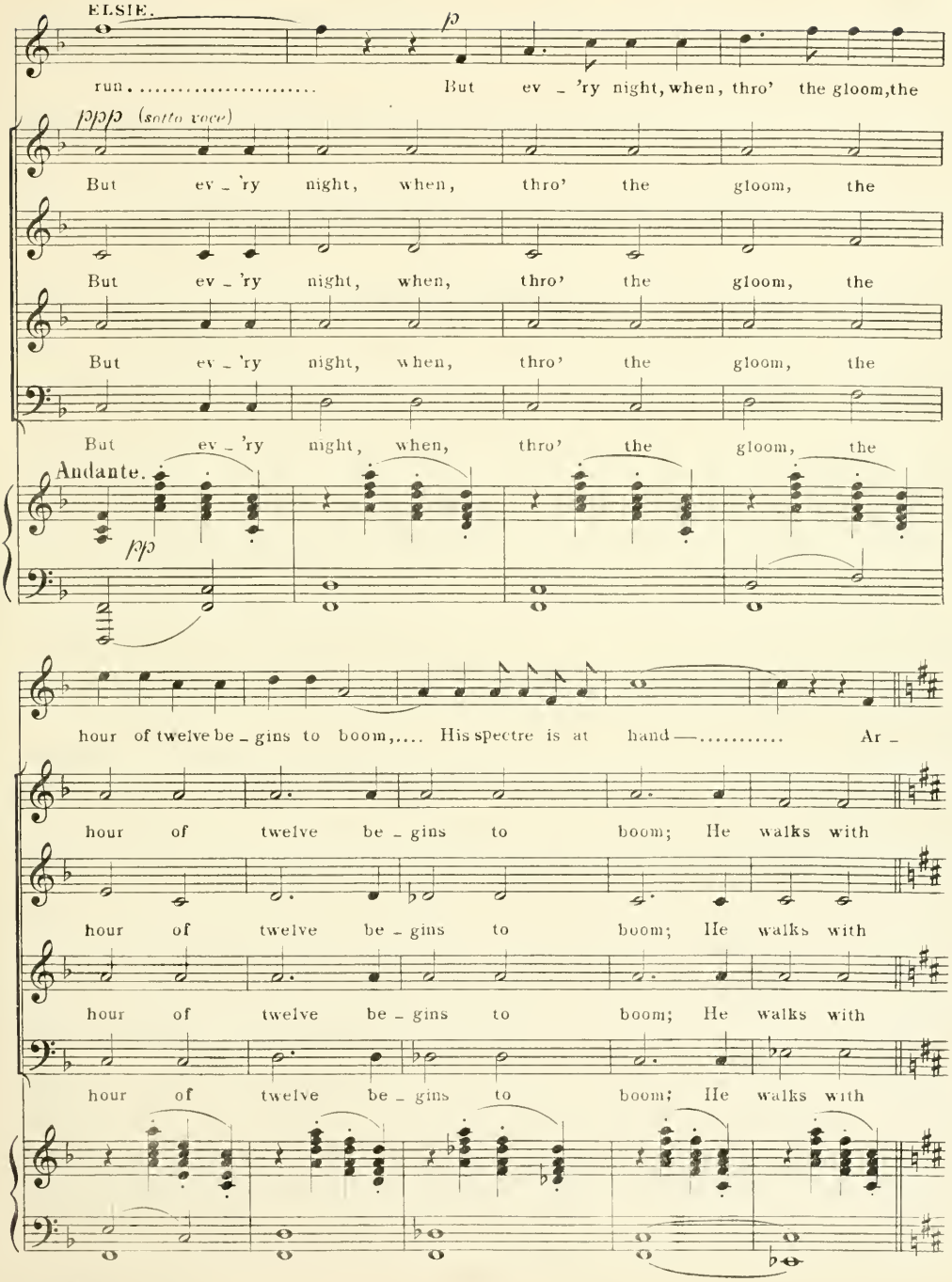
hearts we stand A ner_vous and ex_pec_tant band To

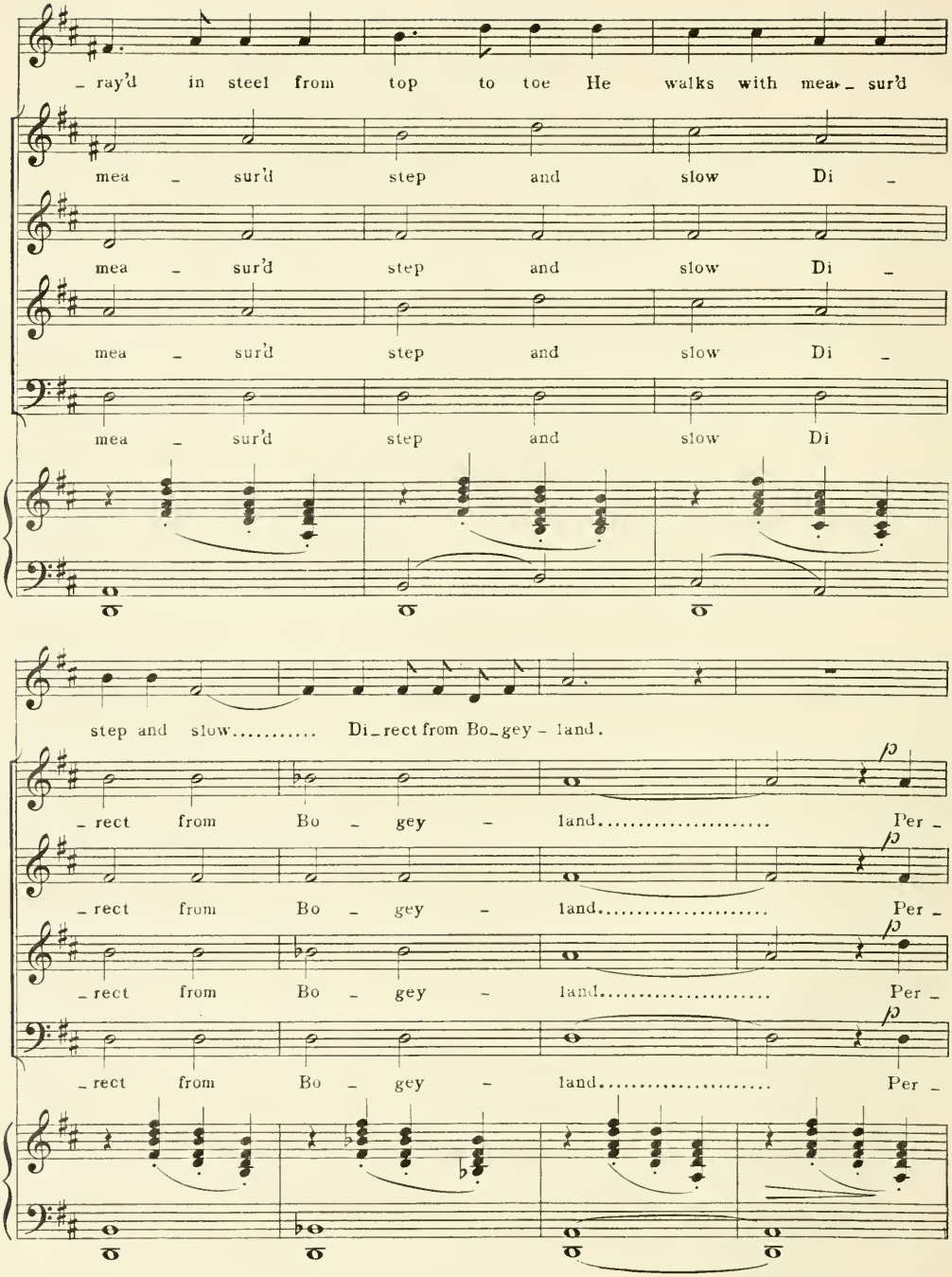
hearts we stand A ner_vous and ex_pec_tant ban To

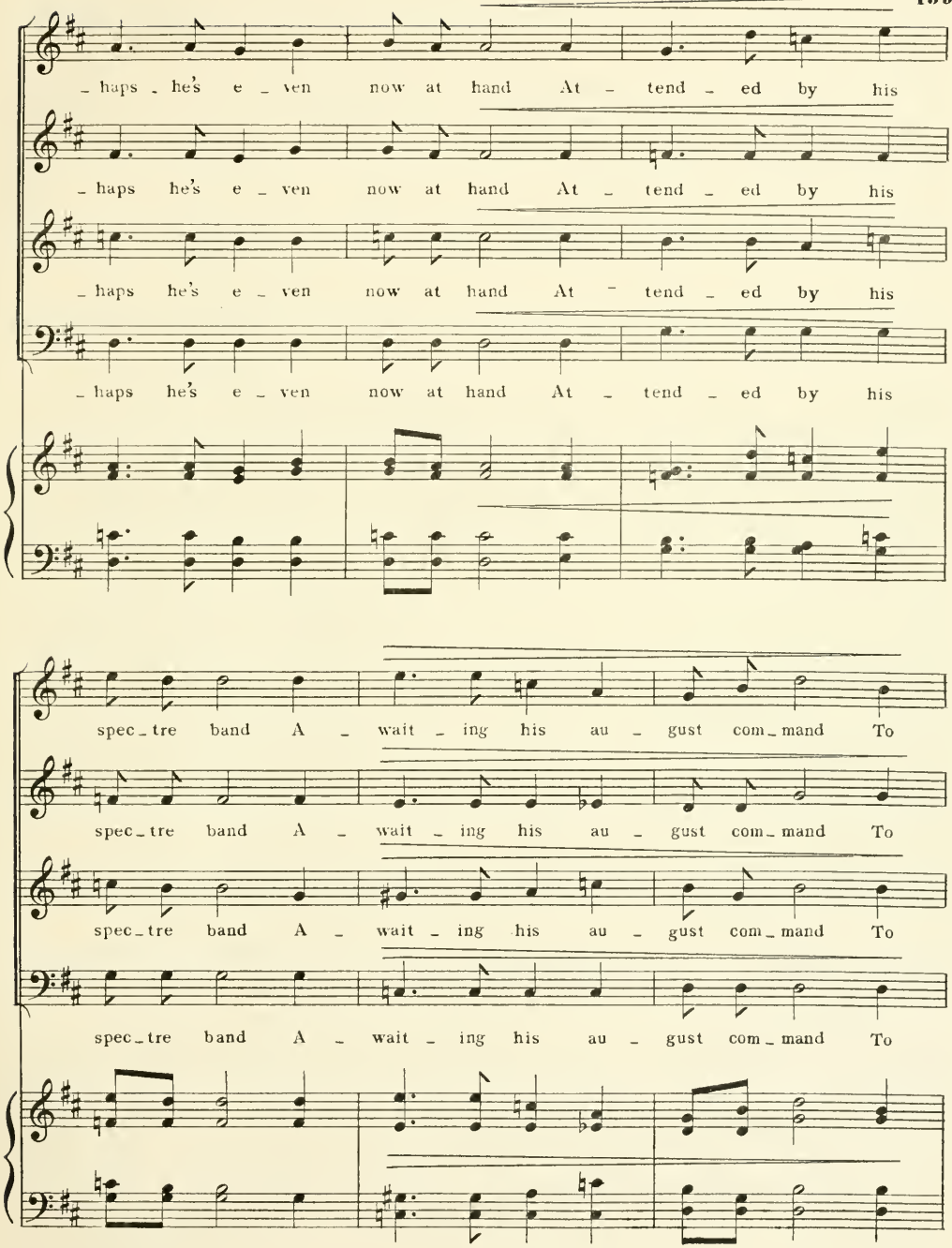

molto rall.
meet this gent from Bo - gey - land! To meet ..... this gent from
meet this gent from Bo - gey - land! To meet this gent from
meet this gent from Bo - gey - land! To meet this gent from
meet this gent from Bo - gey - land! To meet this gent from
molto rall.
Allegretto.
ELSIE.
mf
In
Bo - gey - land!
Bo - gey - land!
Bo - gey - land!
Bo - gey - land!
Allegretto.
p

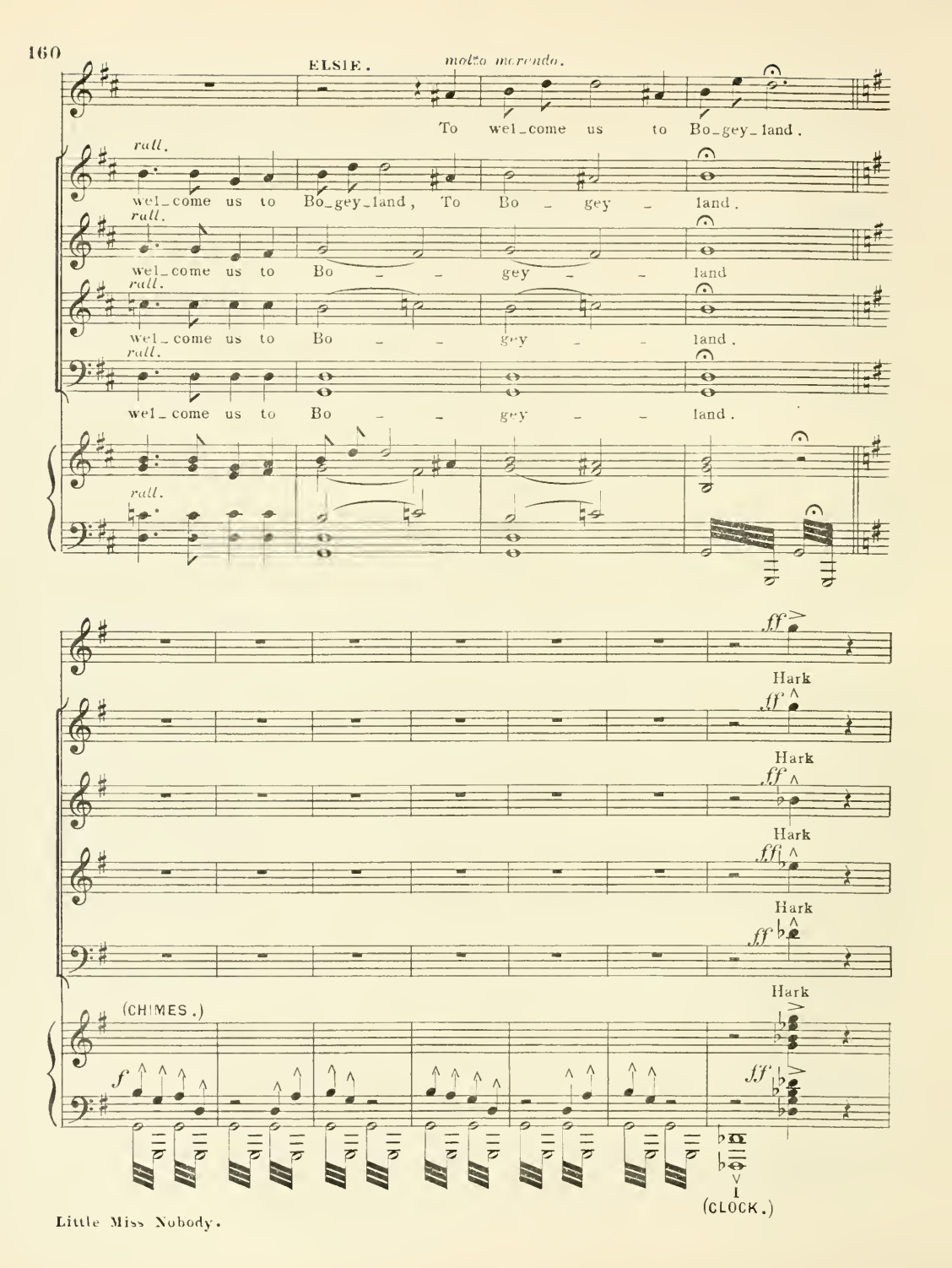

bye - gone days, So runs the tale, When gal - lant knights, in
coats of mail, Ca - roused with - in this Hall — Each
drink - ing to his la - dy fair, With whom none o - ther
might com - pare Lest trou - ble should be - fall.

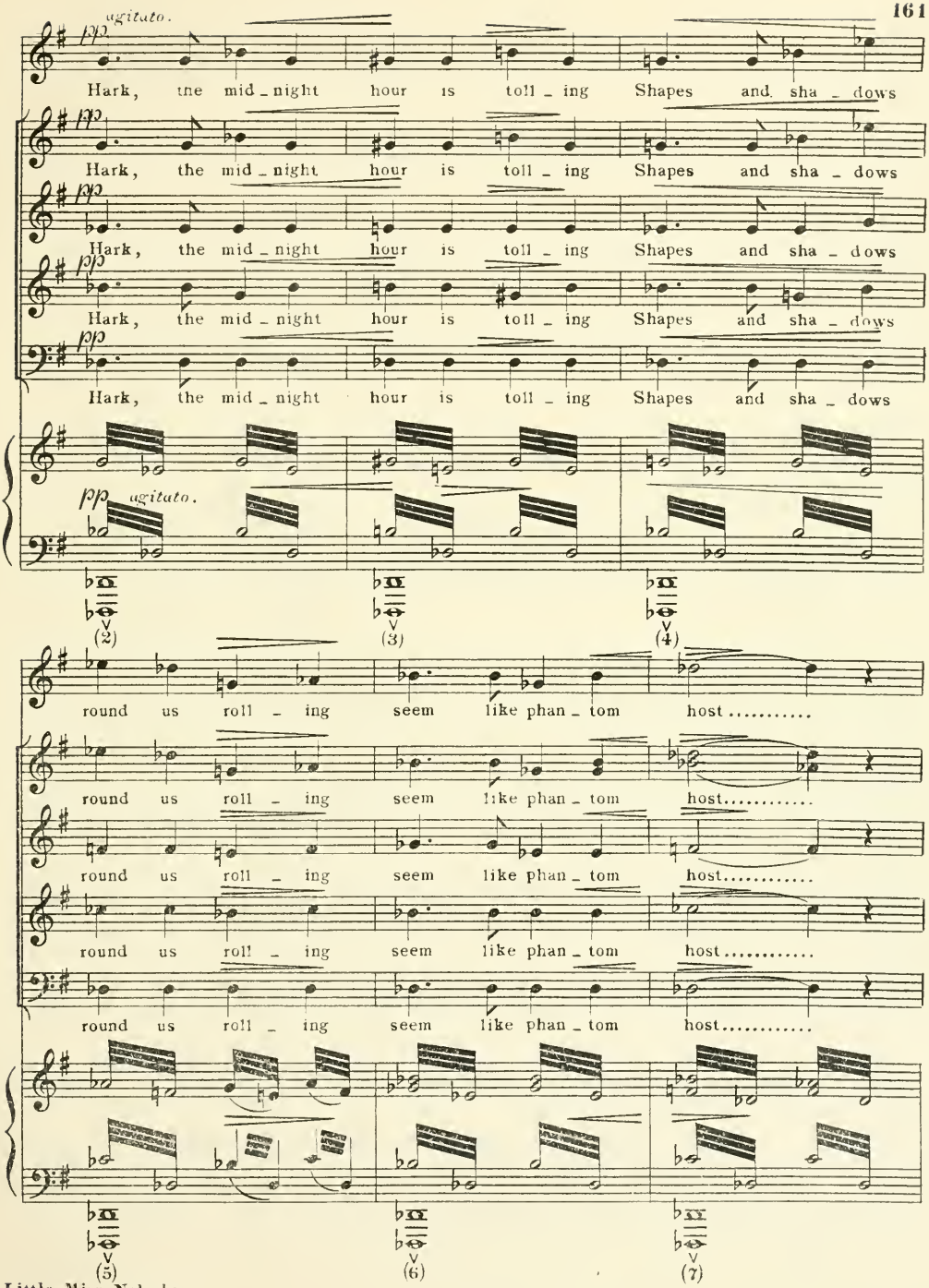

poco agitato.
On such a night, the sto_ry goes,
fp
Two friends be_came the fiercest foes
And then the deed was
f
fp
f
Recit.
rit.
p
done.....
A flash of steel and all was o'er Sir
f
Recit. colla voce.
p
a tempo tranquillo.
rit.
Ru_pert fell to rise no more, His earth_ly race was
a tempo.
rit.


Andante
ELSIE.
p
run..... But ev _ 'ry night, when, thro' the gloom, the
ppp (sotto voce)
But ev _ 'ry night, when, thro' the gloom, the
But ev _ 'ry night, when, thro' the gloom, the
But ev _ 'ry night, when, thro' the gloom, the
But ev _ 'ry night, when, thro' the gloom, the
Andante.
pp
hour of twelve be _ gins to boom,.... His spectre is at hand —..... Ar _
hour of twelve be _ gins to boom; He walks with
hour of twelve be _ gins to boom; He walks with
hour of twelve be _ gins to boom; He walks with
hour of twelve be _ gins to boom; He walks with


_ ray'd in steel from top to toe He walks with mea_ sur'd
mea _ sur'd step and slow Di _
mea _ sur'd step and slow Di _
mea _ sur'd step and slow Di _
mea _ sur'd step and slow Di
step and slow..... Di_rect from Bo_gey _ land.
_ rect from Bo _ gey _ land..... Per _
_ rect from Bo _ gey _ land..... Per _
_ rect from Bo _ gey _ land..... Per _
_ rect from Bo _ gey _ land..... Per _
p
p
p
p


_haps he's e_ven now at hand At_tend_ed by his
_haps he's e_ven now at hand At_tend_ed by his
_haps he's e_ven now at hand At_tend_ed by his
_haps he's e_ven now at hand At_tend_ed by his
spec_tre band A_wait_ing his au_gust com_mand To
spec_tre band A_wait_ing his au_gust com_mand To
spec_tre band A_wait_ing his au_gust com_mand To
spec_tre band A_wait_ing his au_gust com_mand To


ELSIE.
molto morendo.
To wel_come us to Bo_gey_land.
rall.
wel_come us to Bo_gey_land, To Bo - gey - land.
rall.
wel_come us to Bo - - gey - - land
rall.
wel_come us to Bo - - gey - - land.
rall.
wel_come us to Bo - - gey - - land.
rall.
ff
Hark
ff
Hark
ff
Hark
ff
Hark
ff
(CHIMES.)
f
Hark
ff
(CLOCK.)


pp agitato.
Hark, the mid_night hour is toll_ing Shapes and sha_dows
pp agitato.
(2)
(3)
(4)
round us roll_ing seem like phan_tom host.....
(5)
(6)
(7)

"Min - is - ters of

"Min - is - ters of

"Min - is - ters of

"Min - is - ters of

"Min - is - ters of

(8) (9)

grace de - fend us" Safe from things un -

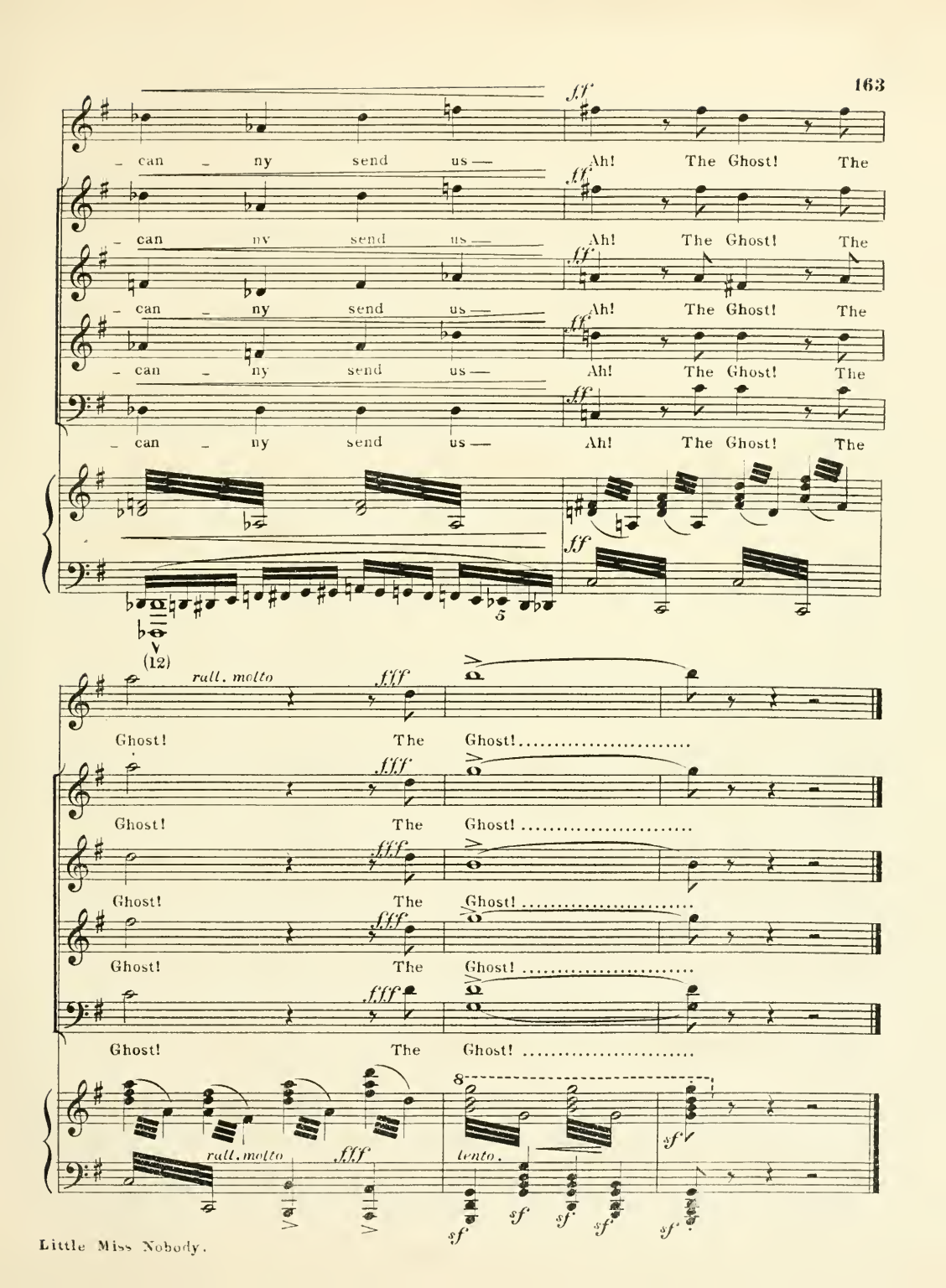
grace de - fend us," Safe from things un -

grace de - fend us," Safe from things un -

grace de - fend us," Safe from things un -

grace de - fend us," Safe from things un -

(10) (11)


ff
– can – ny send us — Ah! The Ghost! The
(12)
rall. molto
fff
Ghost! The Ghost!
8
lento.
sf

No. 25. SESTET. — (ELSIE, TRIXIE, TOOTSIE, TINY, GUSSIE & THE EARL.) "MAD AS A HATTER."

Allegretto.

PIANO.

f

EARL.

mf

We

leggiero

ELSIE.

f

We do, we do!

TRIXIE, TOOTSIE & TINY.

f

We do, we do!

GUSSIE.

f

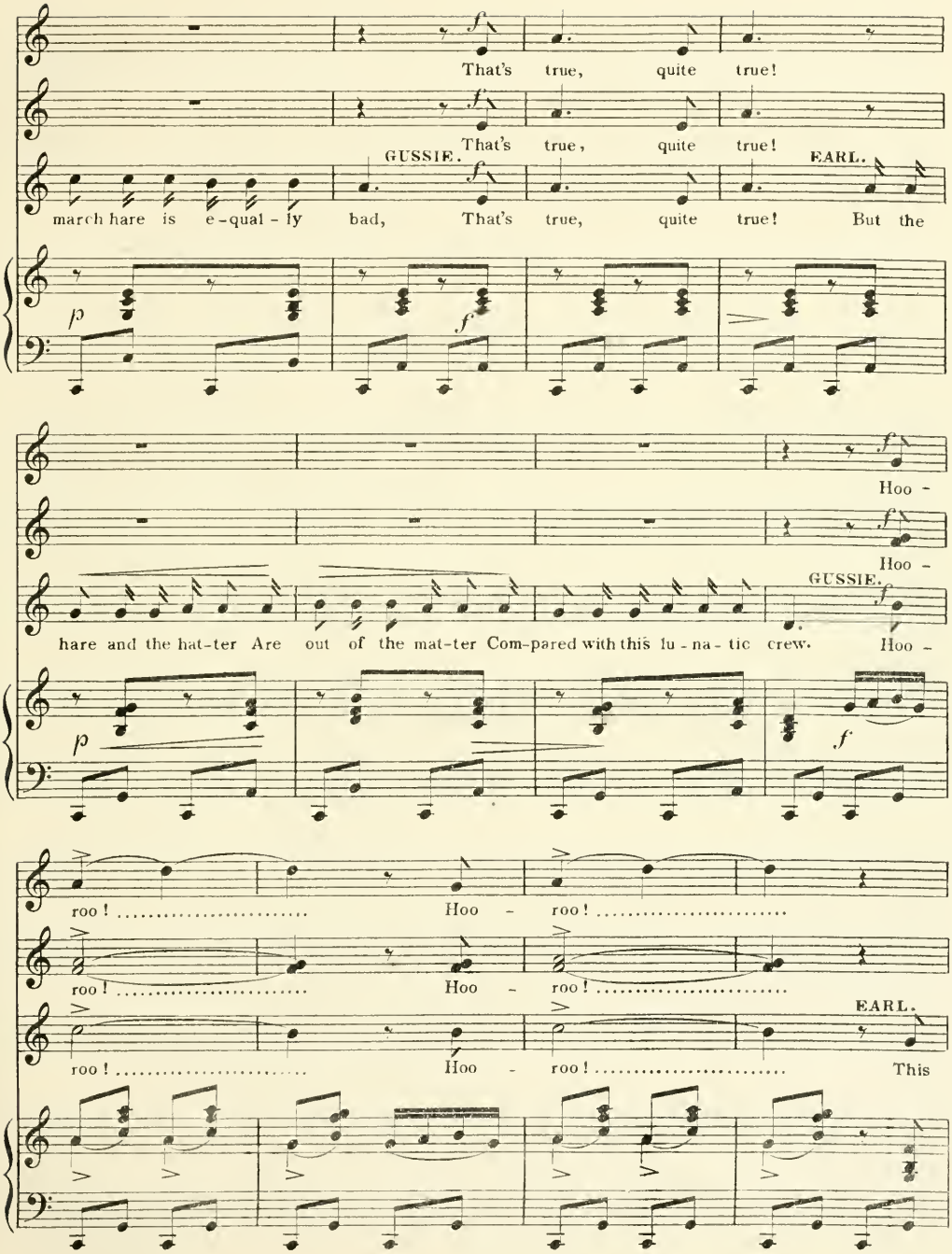
know that a hat - ter is mad, We do, we do!

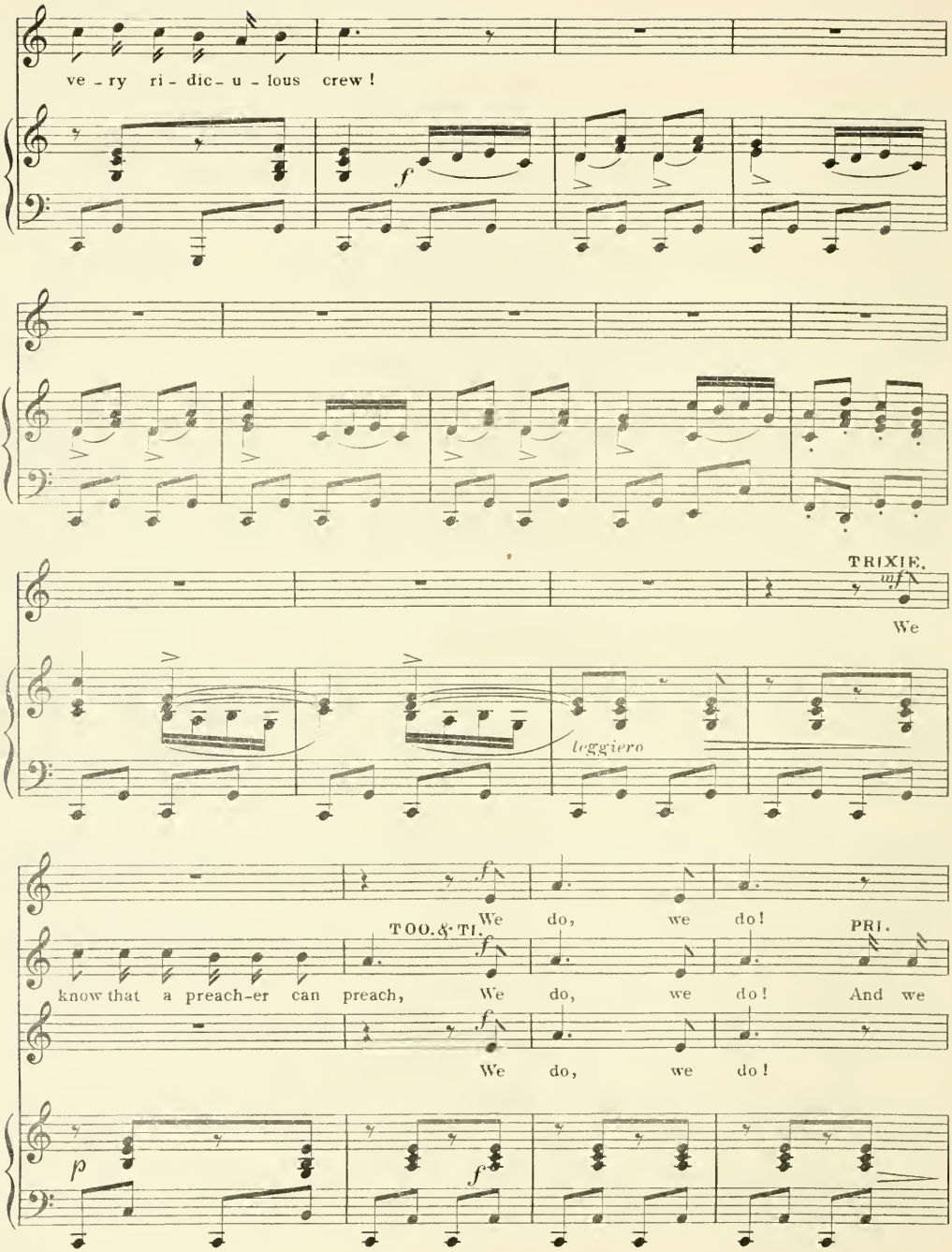
EARL.

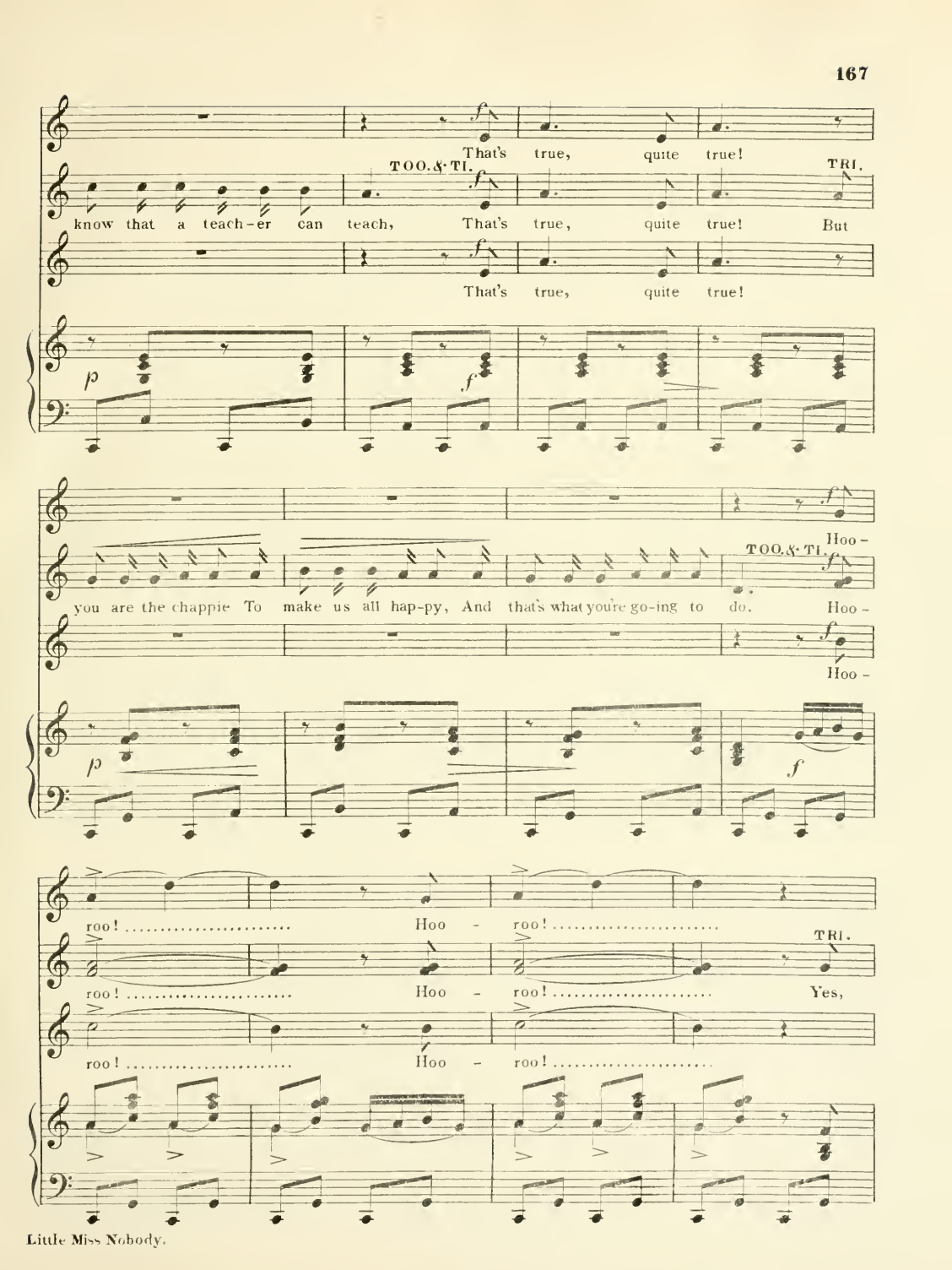
And a

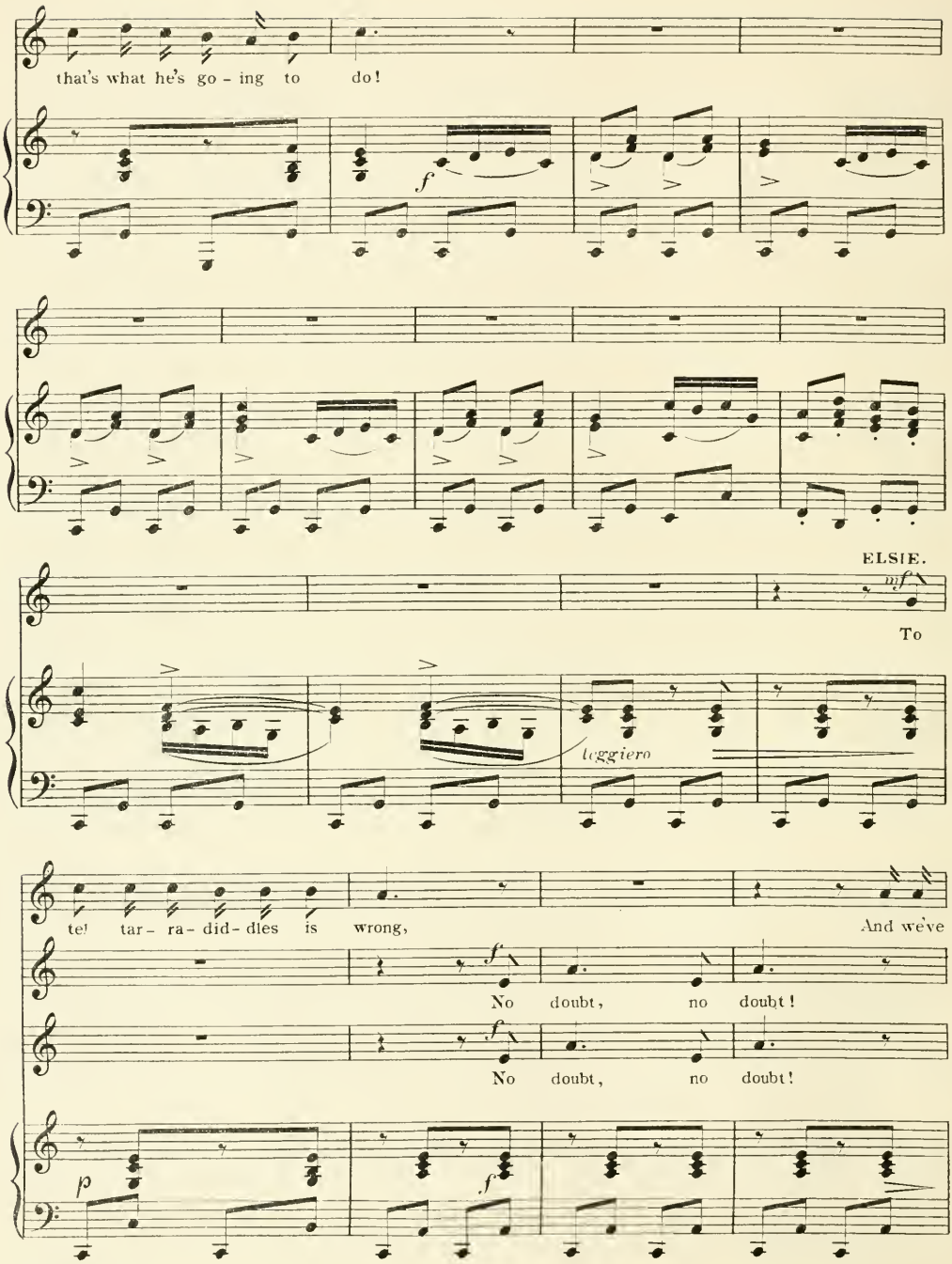
p

f


That's true, quite true!
That's true, quite true!
GUSSIE.
EARL.
march hare is e-qual-ly bad, That's true, quite true! But the
Hoo -
Hoo -
GUSSIE.
hare and the hat-ter Are out of the mat-ter Com-pared with this lu-na-tic crew. Hoo -
roo! ..... Hoo - roo! .....
roo! ..... Hoo - roo! .....
EARL.
roo! ..... Hoo - roo! ..... This


ve - ry ri - dic - u - lous crew!
f
TRIXIE.
mf
We
leggiero
f
We do, we do!
TOO. & TI.
PRI.
know that a preach-er can preach, We do, we do! And we
f
We do, we do!
p
f


That's true, quite true!
TOO. & TI.
TRI.
know that a teach-er can teach, That's true, quite true! But
That's true, quite true!
Hoo -
TOO. & TI.
you are the chappie To make us all hap-py, And that's what you're go-ing to do. Hoo -
Hoo -
roo! ..... Hoo - roo! .....
TRI.
roo! ..... Hoo - roo! ..... Yes,
roo! ..... Hoo - roo! .....


that's what he's go - ing to do!
f
ELSIE.
mf
To
leggiero
te! tar - ra - did - dles is wrong,
And we've
f
No doubt, no doubt!
f
No doubt, no doubt!
p
f

told them a-bout a yard long — Like lit-tle Jack Horner We're

A - bout, a - bout!

A - bout, a - bout!

all in a corner, And how are we go-ing to get out?

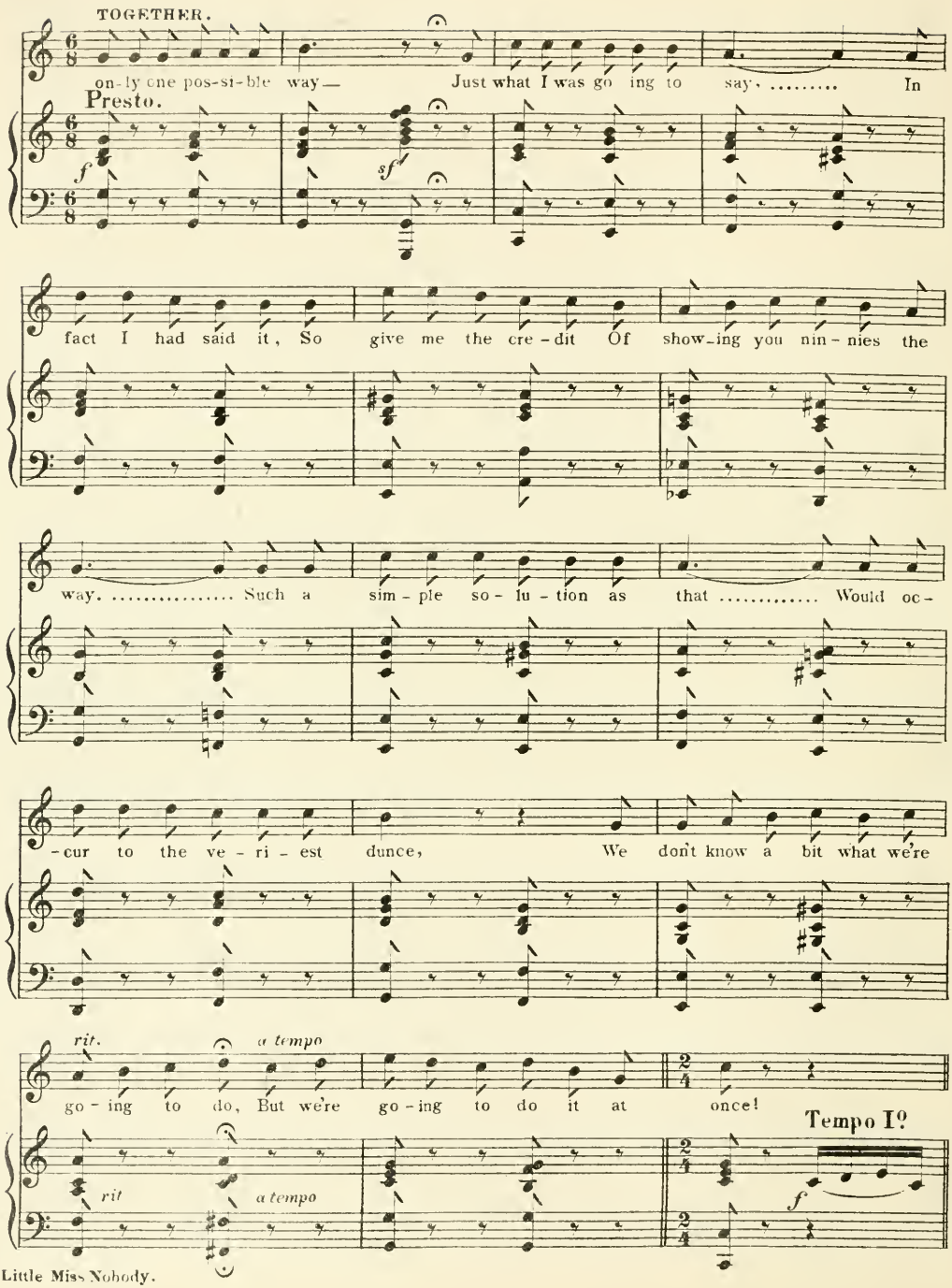
Get out? ..... Get

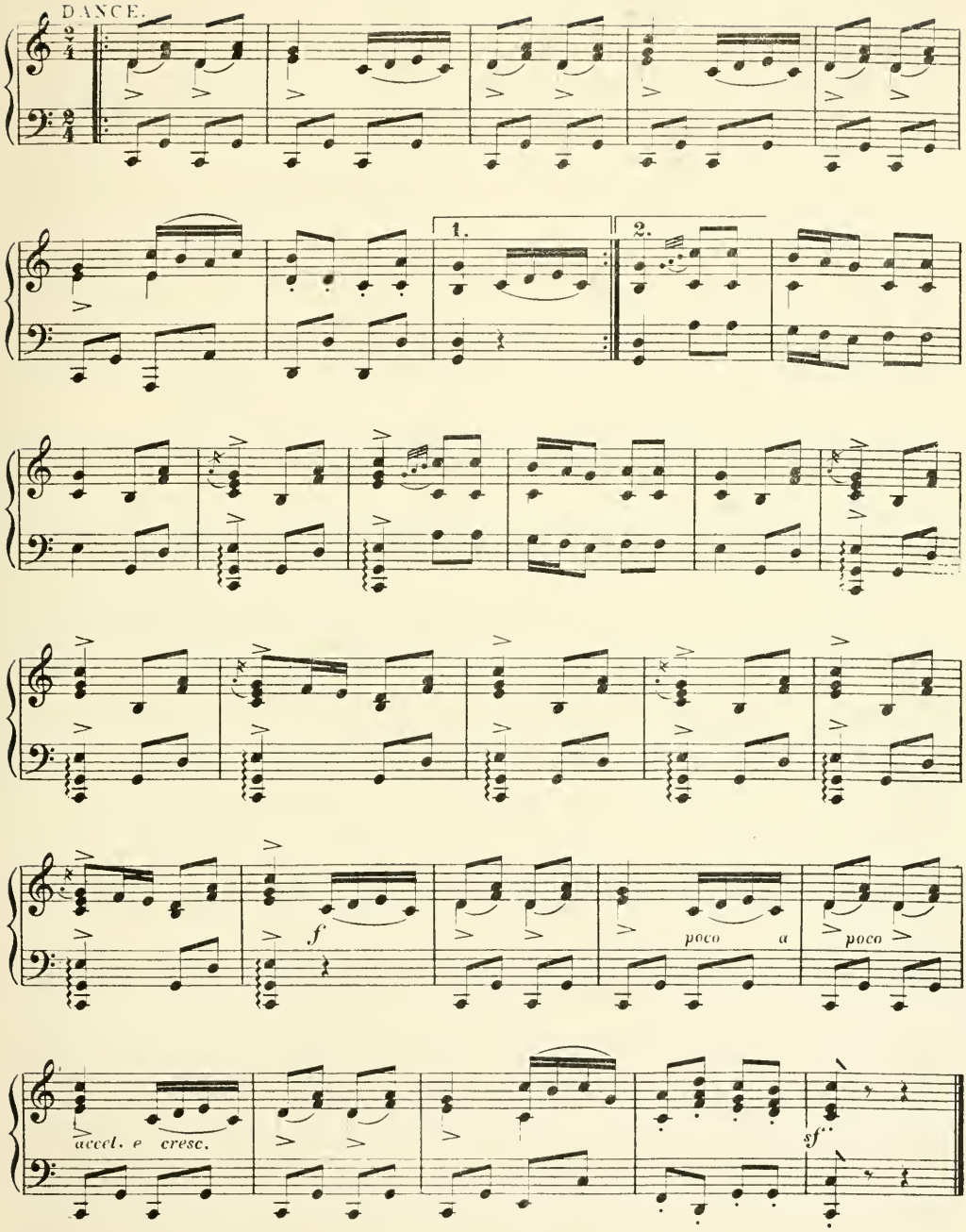
Get out? ..... Get

Yes, how are we go-ing to get out? There's

out? ..... Yes, how are we go-ing to get out? There's

out? ..... Yes, how are we go-ing to get out? There's


Presto.
TOGETHER.
on-ly one pos-si-ble way— Just what I was go ing to say, ... In
Presto.
f
sf
fact I had said it, So give me the cre-dit Of show-ing you nin-nies the
way. ..... Such a sim-ple so-lu-tion as that ..... Would oc-
-cur to the ve-ri-est dunce, We don't know a bit what we're
rit.
a tempo
go-ing to do, But we're go-ing to do it at once!
Tempo I°
rit
a tempo
f


DANCE.
1.
2.
f
poco a poco
accel. e cresc.
sf

No. 26. FINALE ACT II.—(ELSIE & CHORUS.)

Tempo di Valse, Lente.

ELSIE. *mf* And the love that is true Will al-ways en-

SOPRANO. (*With closed lips.*) *p*

ALTO. (*With closed lips.*) *p*

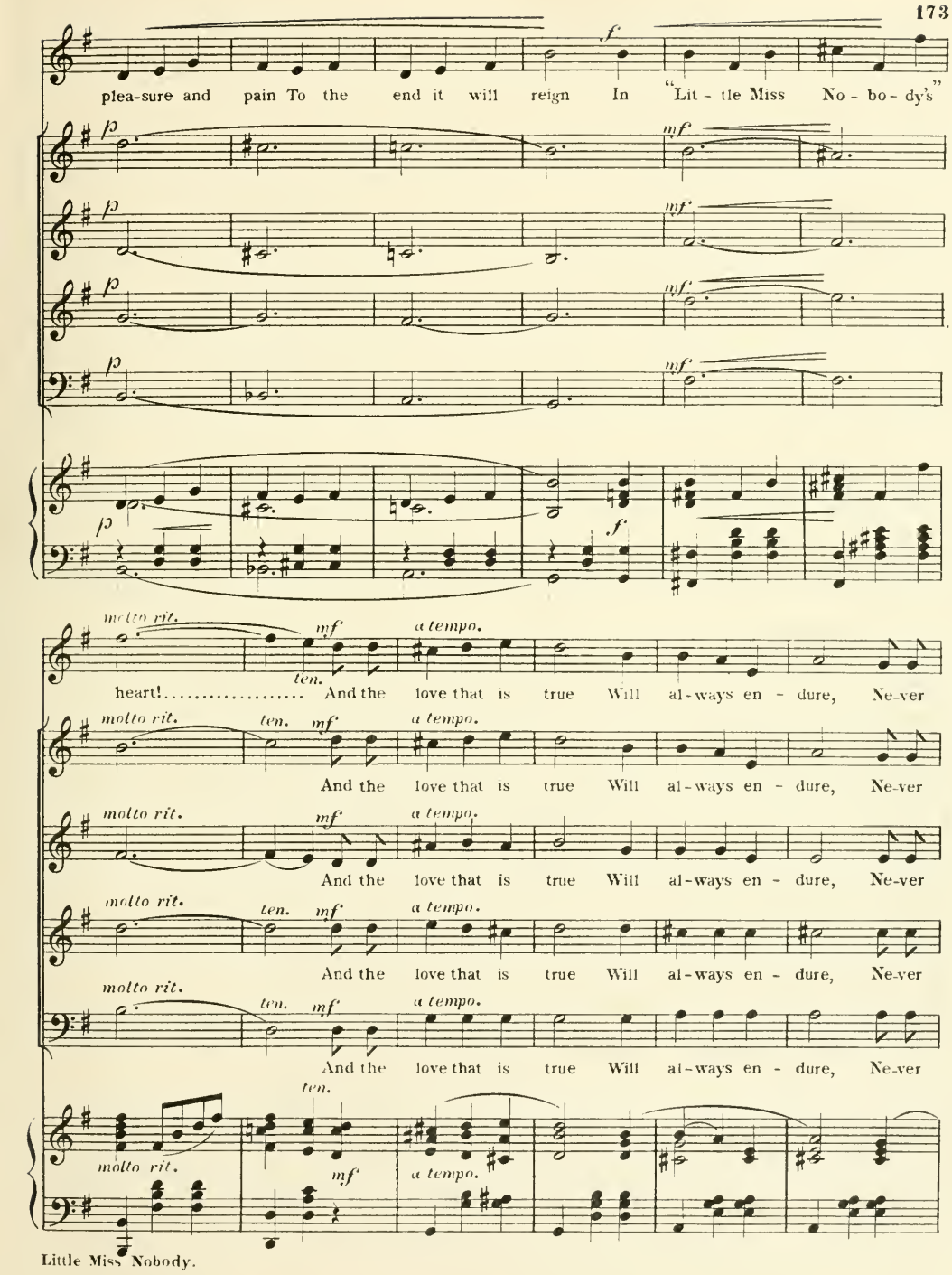
TENOR. (*With closed lips.*) *p*

BASS. (*With closed lips.*) *p*

Tempo di Valse, Lente.

PIANO. *mf* *p*

-dure, Ne-ver more from it's place to de-part,..... Thro'


f
plea-sure and pain To the end it will reign In "Lit - tle Miss No - bo - dy's"
p
mf
p
mf
p
mf
p
mf
p
f
molto rit.
mf
a tempo.
ten.
heart!..... And the love that is true Will al-ways en - dure, Ne-ver
molto rit.
ten.
mf
a tempo.
And the love that is true Will al-ways en - dure, Ne-ver
molto rit.
mf
a tempo.
And the love that is true Will al-ways en - dure, Ne-ver
molto rit.
ten.
mf
a tempo.
And the love that is true Will al-ways en - dure, Ne-ver
molto rit.
ten.
mf
a tempo.
And the love that is true Will al-ways en - dure, Ne-ver
ten.
molto rit.
mf
a tempo.

more from it's place to de - part,..... Thro' plea-sure and pain To the

more from it's place to de - part,..... Thro' plea-sure and pain To the

more from it's place to de - part, to de - part, Thro' plea-sure and pain To the

more from it's place to de - part, to de - part, Thro' plea-sure and pain To the

more from it's place to de - part, to de - part, Thro' plea-sure and pain To the

rall. e cresc. *f*

end it will reign In "Lit - tle Miss No-bo-dy's" heart!.....

rall. e cresc. *f*

end it will reign In "Lit - tle Miss No-body's" heart!.....

rall. e cresc. *f*

end it will reign In "Lit - tle Miss No-body's" heart!.....

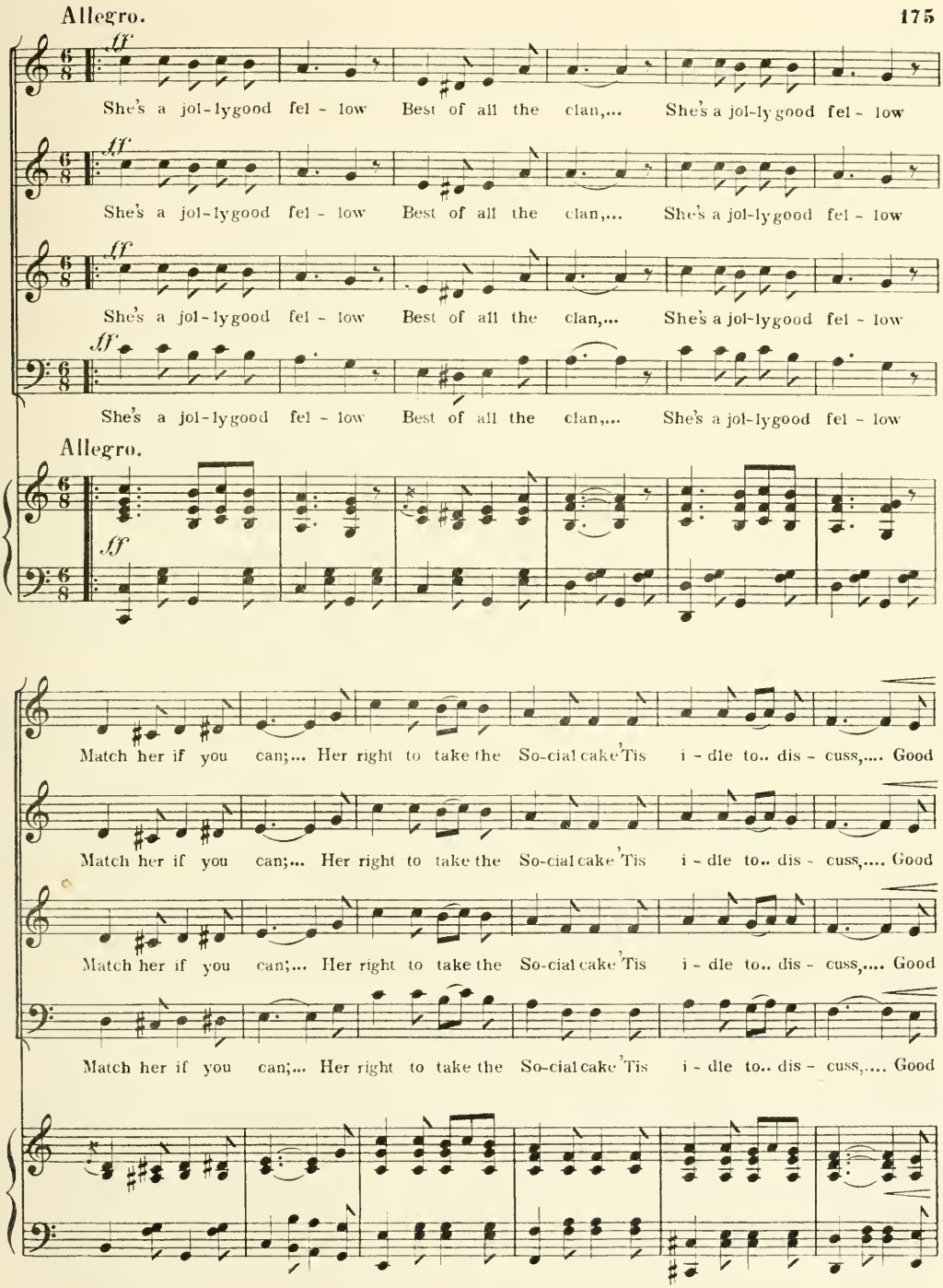
rall. e cresc. *f*

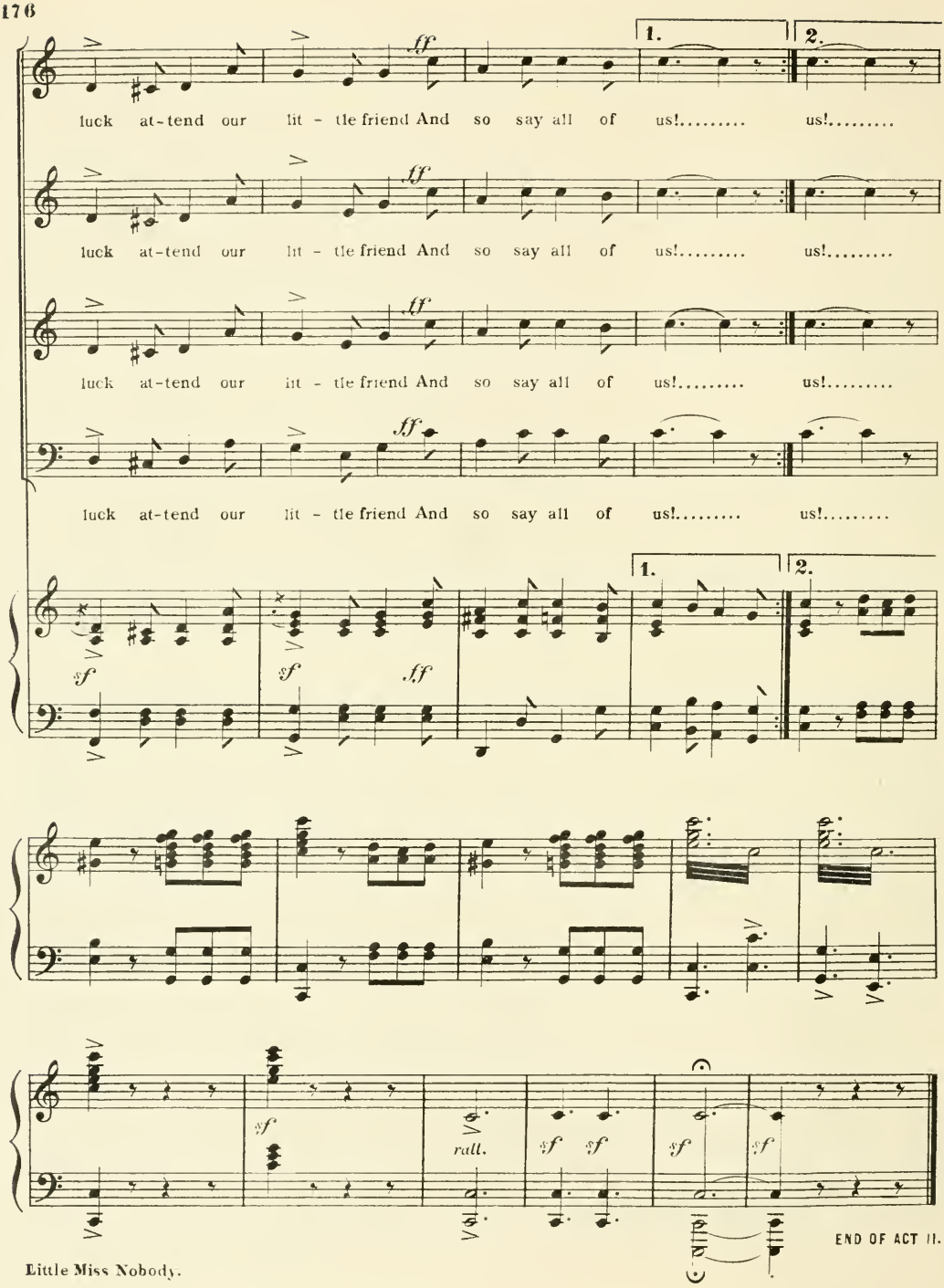
end it will reign In "Lit - tle Miss No-body's" heart!.....

rall. e cresc.

end it will reign In Lit - tle Miss No-body's" heart!.....

rall. e cresc. *f* *sf* *sf*


Allegro.
ff
She's a jol-lygood fel - low Best of all the clan,... She's a jol-lygood fel - low
She's a jol-lygood fel - low Best of all the clan,... She's a jol-lygood fel - low
She's a jol-lygood fel - low Best of all the clan,... She's a jol-lygood fel - low
She's a jol-lygood fel - low Best of all the clan,... She's a jol-lygood fel - low
Allegro.
ff
Match her if you can;... Her right to take the So-cial cake 'Tis i - dle to.. dis - cuss,.... Good
Match her if you can;... Her right to take the So-cial cake 'Tis i - dle to.. dis - cuss,.... Good
Match her if you can;... Her right to take the So-cial cake 'Tis i - dle to.. dis - cuss,.... Good
Match her if you can;... Her right to take the So-cial cake 'Tis i - dle to.. dis - cuss,.... Good


ff
1.
2.
luck at-tend our lit - tle friend And so say all of us!..... us!.....
luck at-tend our lit - tle friend And so say all of us!..... us!.....
luck at-tend our lit - tle friend And so say all of us!..... us!.....
luck at-tend our lit - tle friend And so say all of us!..... us!.....
sf
sf
ff
1.
2.
sf
rall.
sf
sf
sf
sf
END OF ACT II.

No. 27. SONG & CHORUS.—(ELSIE.) "GHOSTS."

Music by
LANDON RONALD.

Moderato.

VOICE.

PIANO.

1. The Fai-ry Queen has gone to bed, as
2. The hour of mid-night slow-ly creeps With

all good Fai - ries do· And Bo - gies are a - broad in stead They're
slow and mea - sur'd pace— The clock it - self in ter - ror keeps Its

look - ing out for you! If naugh - ty peo - ple stay out late They
hands be - fore its face! We count the min - utes one by one, With

can't ex-pect to thrive, For ghosts and gob - lins lie in wait, to catch them all a - live
features white as chalk; For when the night be-gins to run, The Ghost be - gins to walk!

CHORUS. *Unaccompanied.*

SOLO.

Hush! hush! There's
Hush! hush! There's

SOPRANO.

p

To catch them all a - live!
The Ghost be - gins to walk!

ALTO.

p

To catch them all a - live!
The Ghost be - gins to walk!

TENOR.

p

To catch them all a - live!
The Ghost be - gins to walk!

BASS.

p

To catch them all a - live!
The Ghost be - gins to walk!

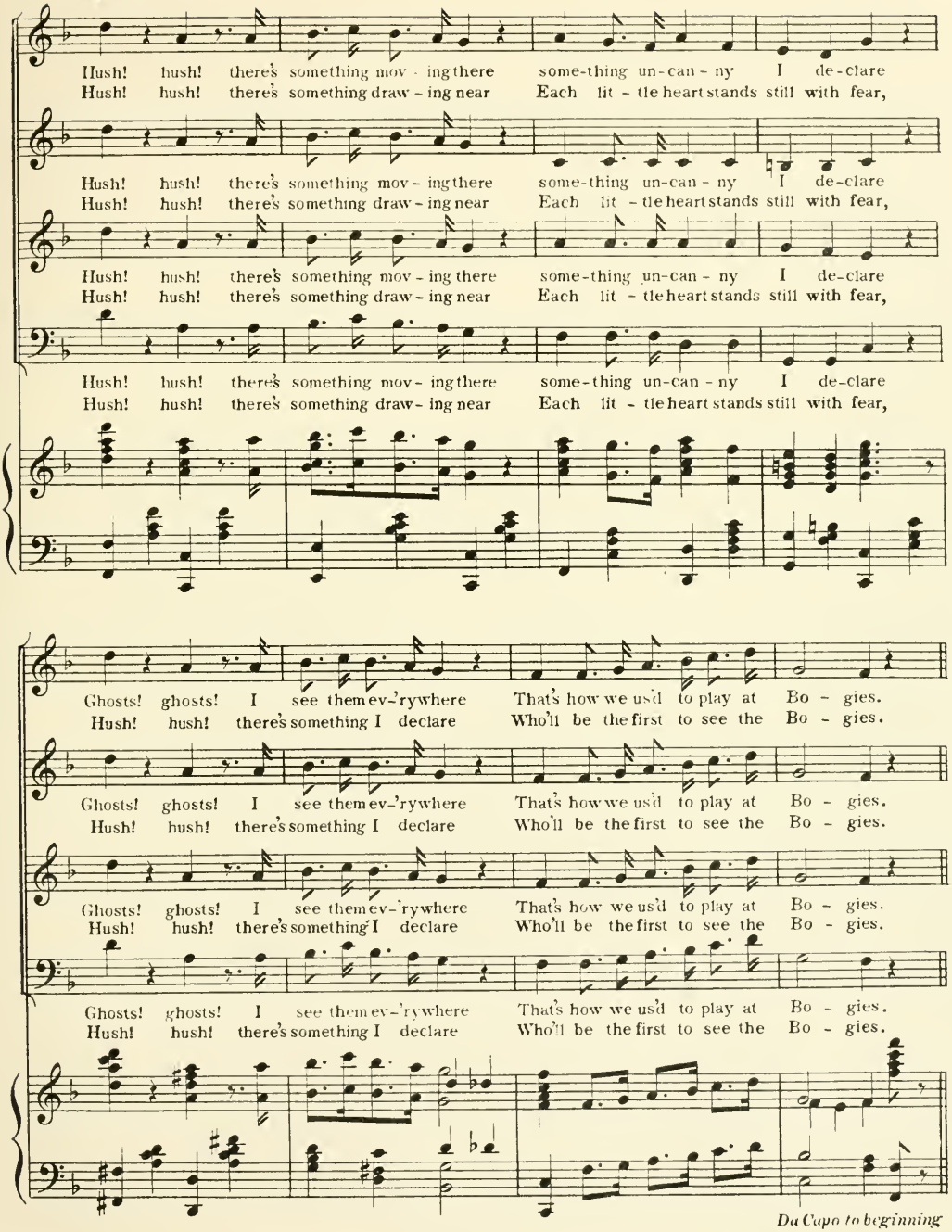
p

f

something mov-ing there, Something un-can-ny I de-clare Ghosts! ghosts! I
something draw-ing near Each lit - tle heart stands still with fear! Hush! hush! There's

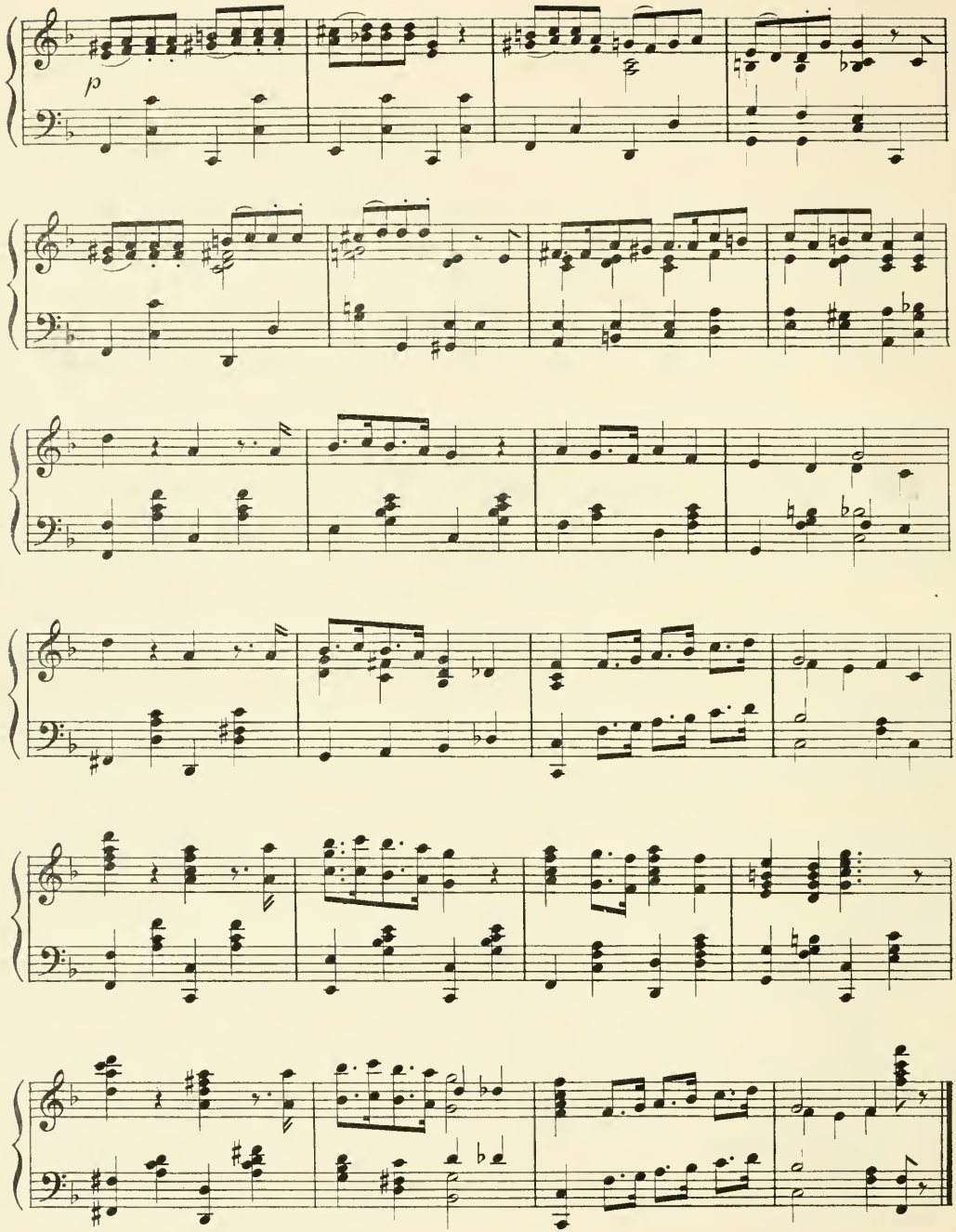
see them ev - 'ry-where That's how we us'd to play at Bo - gies!
some - thing I de-clare; Who'll be the first to see the Bo - gies!

CHORUS.



Da Capo to beginning for second Verse.

DANCE.



Nº 28. SONG — THE PEOPLE ALL COME TO SEE US.

Words and Music by
PAUL A. RUBENS.

Introduction. (à la Music Hall.)

PIANO.

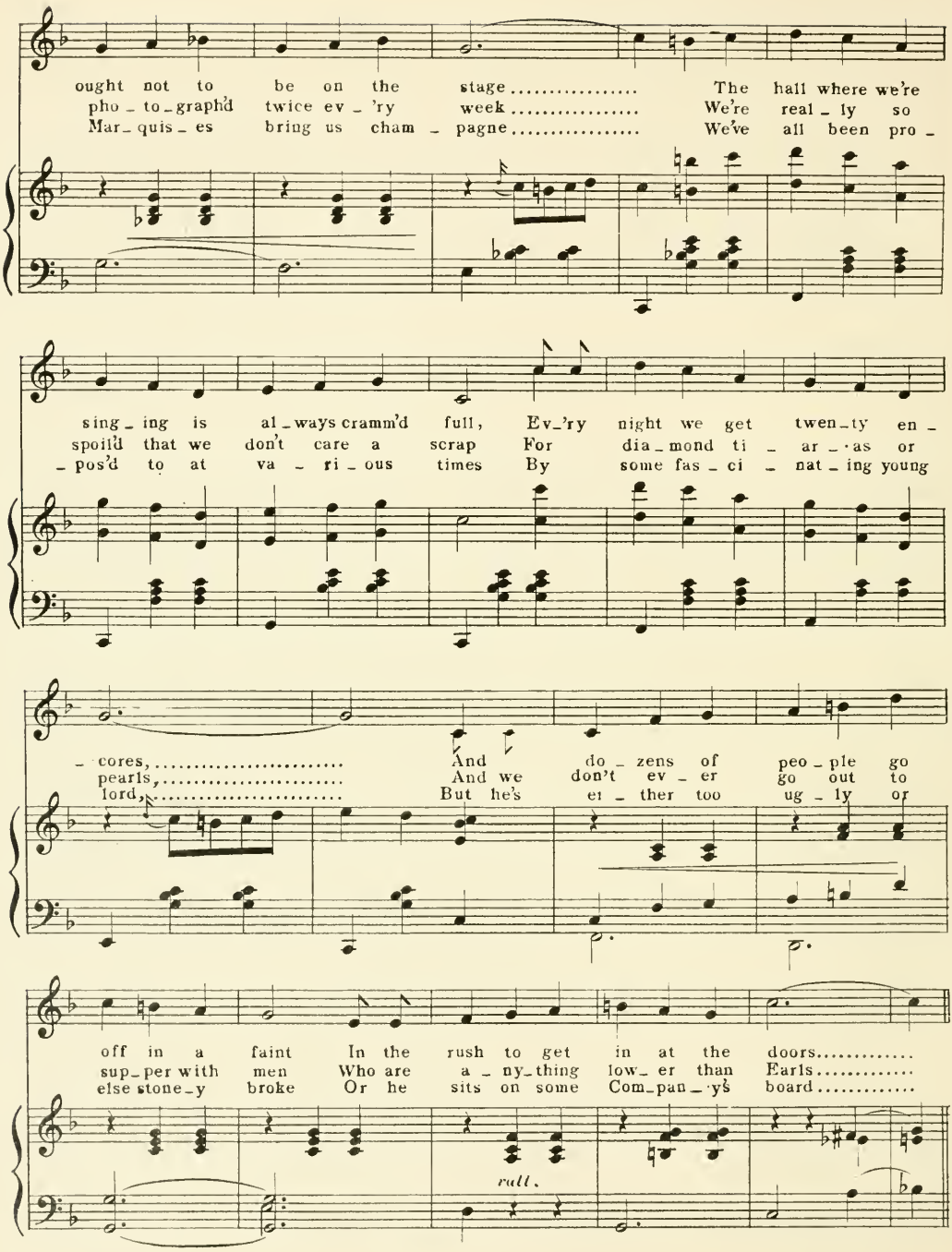
f

We're three lit - tle la - dies of
Of course we've been in - ter - view'd
Some - times we're en - gag'd at a

p

Mu - sic Hall fame, At pre - sent we're quite all the rage,..... Our
time af - ter time, They say we're be - witch - ing and "chic"..... We're
pri - vate "At Home" In Gros - ve - nor Square or Park Lane,..... Where

friends al - ways tell us we're such per - fect la - dies We
ask'd for our au - to - graph all the year round,... And we're
Duch - es - es ask us to take light re - fresh - ments, And



Little Miss Nobody.

REFRAIN.

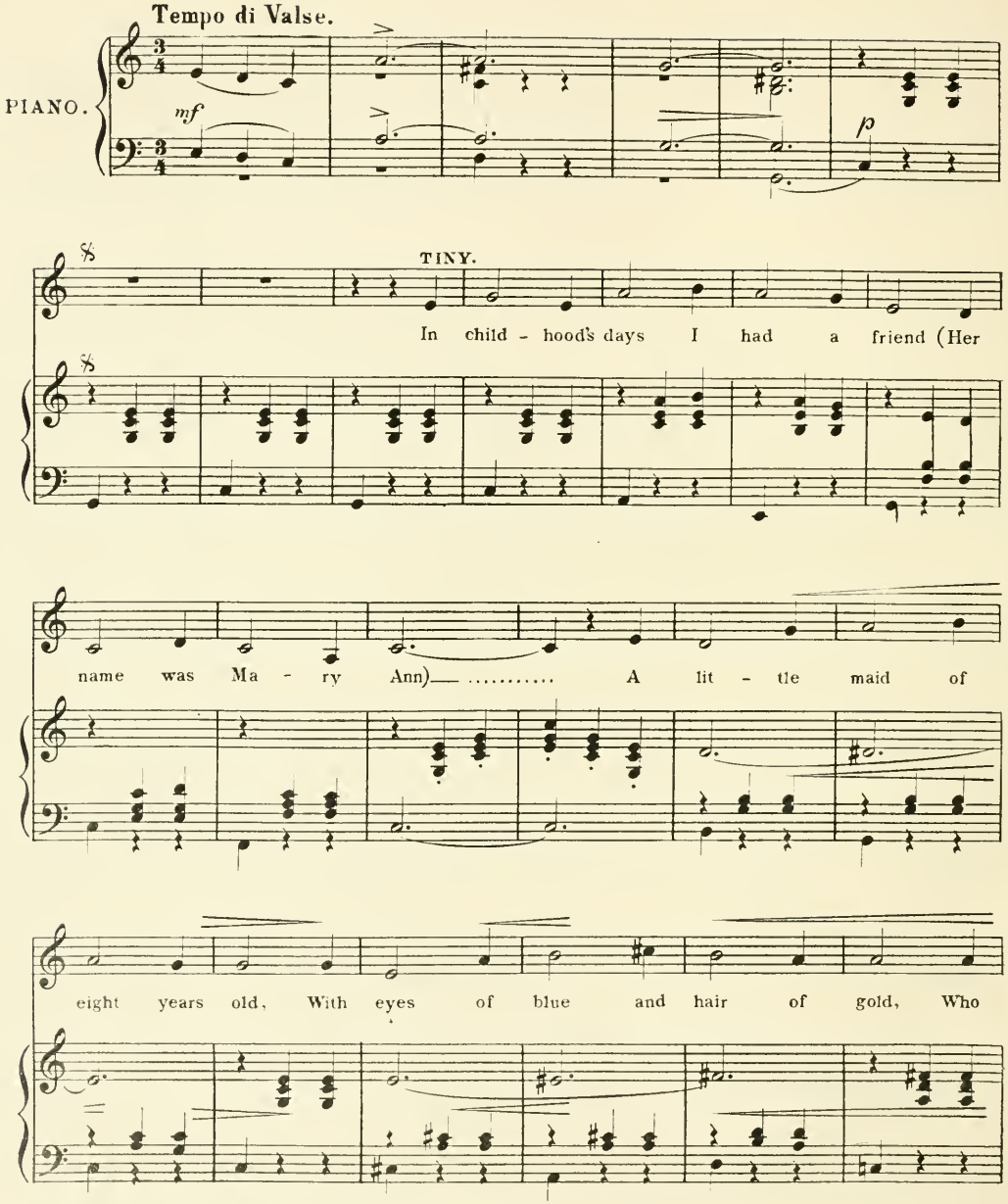
Oh! it's not Ma - rie Lloyd or Dan Le - no..... Who's the

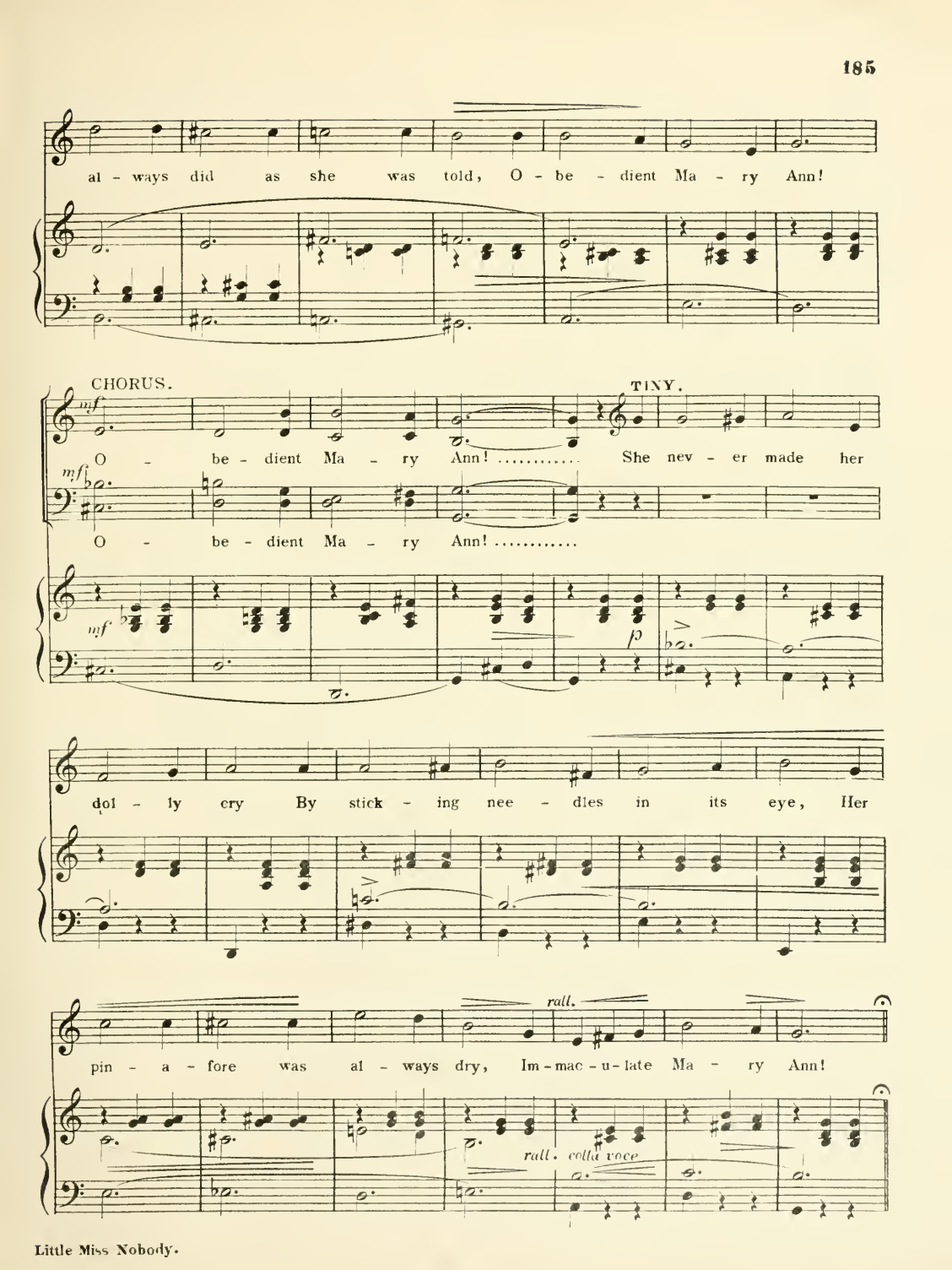
cause of this ter - ri - ble fuss,..... We are

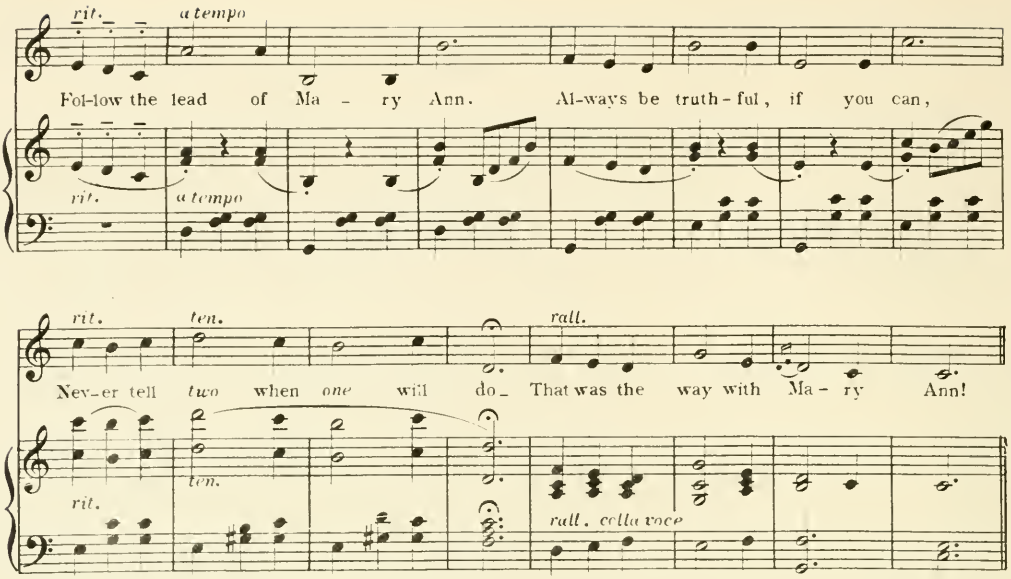
mo - dest young la - dies, but we know..... That the

peo - ple all come to see us.....

Nº 29. SONG — (TINY.) "MARY ANN."




al - ways did as she was told, O - be - dient Ma - ry Ann!
CHORUS.
TINY.
mf
O - be - dient Ma - ry Ann! ..... She nev - er made her
mf
O - be - dient Ma - ry Ann! .....
mf
p
dol - ly cry By stick - ing nee - dles in its eye, Her
rall.
pin - a - fore was al - ways dry, Im - mac - u - late Ma - ry Ann!
rall. colla voce



attacca Chorus.

2.

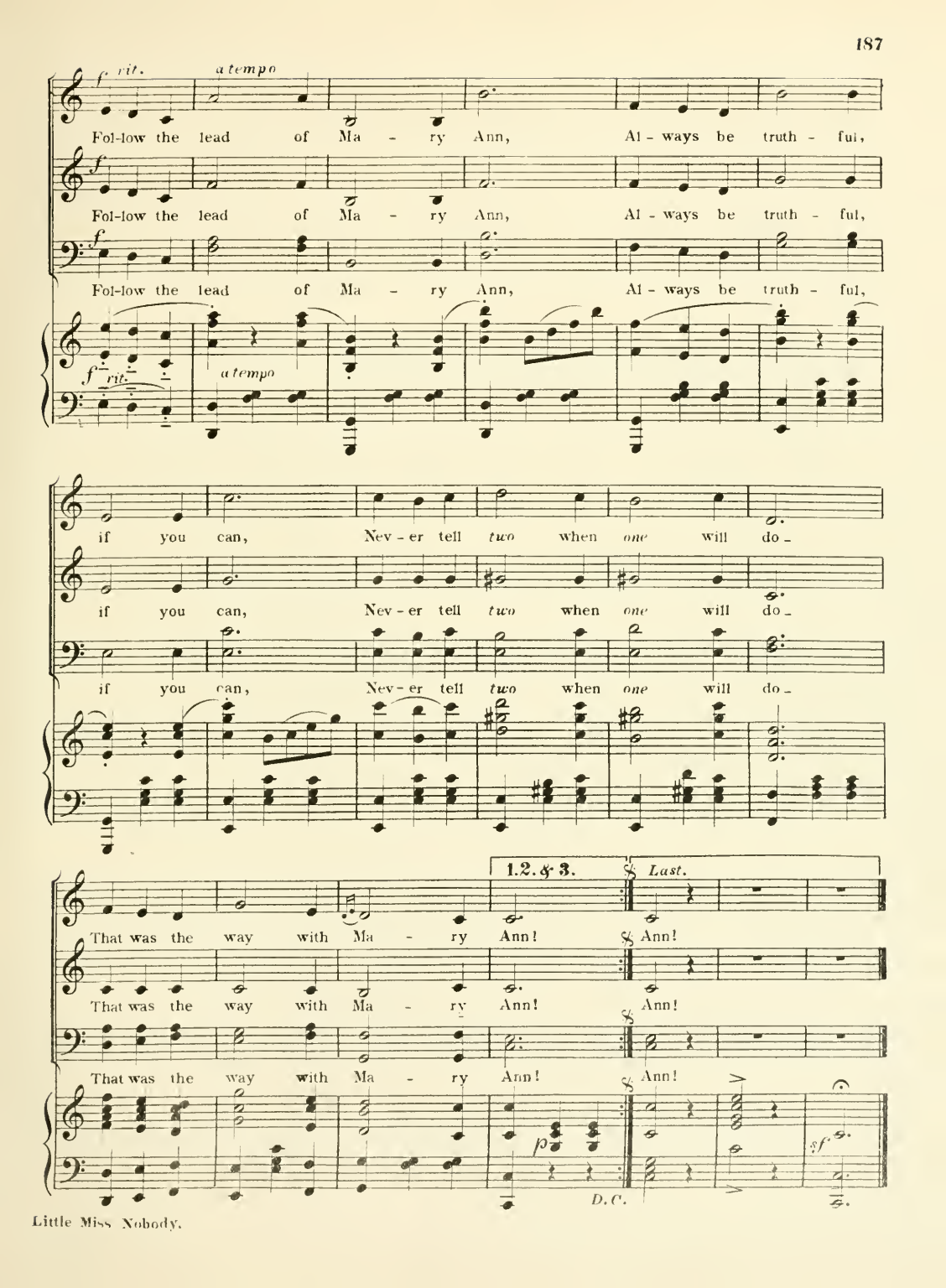
I left my infant days behind,
And so did Mary Ann -
She still retained the eyes of blue,
The golden hair was still on view.
Although at times she changed it's hue -
Ingenious Mary Ann!
Chorus: Ingenious Mary Ann!
And though the maiden was so shy
A youth perceived when passing by
A slight contraction of the eye,
Intelligent Mary Ann!
Follow the lead of Mary Ann,
Be as decorous as you can
Let a man think he saw a wink -
That was the way with Mary Ann!

3.

I fell in love and owned the fact
To gentle Mary Ann.
The maiden listened in surprise
With bated breath and downcast eyes
And sympathetic were the sighs,
Of sensitive Mary Ann!
Chorus: Of sensitive Mary Ann!
The course of true love smoothly ran
Until I met Miss Mary Ann
Upon the arm of *my* young man
Perfidious Mary Ann!
Follow the lead of Mary Ann,
Borrow your dearest friend's young man
Dangle the prize before her eyes -
That was the way with Mary Ann!

4.

But retribution overtook
The faithless Mary Ann,
That false young man declined to wed
The damsel who had turned his head,
He took to alcohol instead
Of swallowing Mary Ann!
Chorus: Of swallowing Mary Ann!
Perhaps it happened for the best,
For "on the shelf" she's laid to rest
And numbered with the *single* blest,
Disconsolate, Mary Ann!
Follow the lead of Mary Ann,
Make all the running when you can
If it's too fast you're left at last -
That was the fate of Mary Ann!


f rit.
a tempo
Fol-low the lead of Ma - ry Ann, Al - ways be truth - ful,
f
Fol-low the lead of Ma - ry Ann, Al - ways be truth - ful,
f
Fol-low the lead of Ma - ry Ann, Al - ways be truth - ful,
f rit.
a tempo
if you can, Nev - er tell two when one will do -
if you can, Nev - er tell two when one will do -
if you can, Nev - er tell two when one will do -
1.2. & 3.
Last.
That was the way with Ma - ry Ann! Ann!
That was the way with Ma - ry Ann! Ann!
That was the way with Ma - ry Ann! Ann!
p
D.C.
sf

Nº 30. SONG — (TRIXIE.) "WE'LL JUST SIT OUT."

Words and Music by
PAUL A. RUBENS.

VOICE.

PIANO.

1. I
2. Per -
3. Well,
4. At

ad lib.

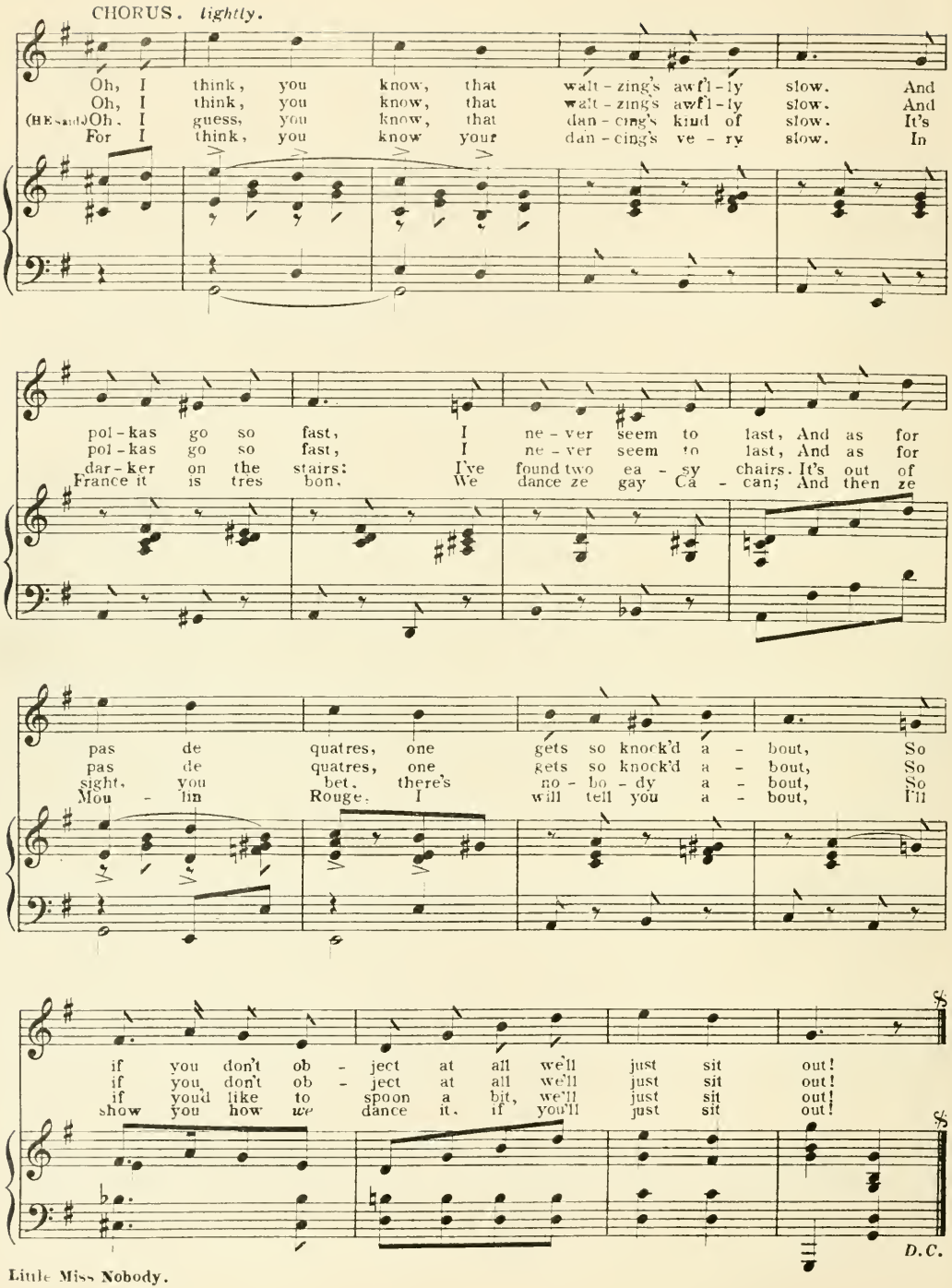
don't know if my dan - cing is quite de - void of go, Or
haps a gal - lant ma - jor ar - rives up - on the scene: "My
next there comes a Yan - kee, most beau - ti - ful - ly dress'd, His
last I met a French-man, a slim af - fec - ted swell, He

does my con - ver - sa - tion a - muse my part - ners
dance, I think: been wait - ing? Where the Dick - ens have you
rea - son for not dan - cing is fran - ker then the
"talk a *lit - tle* Eng - lish;" but "not so *ve - ry*

so, For they al - ways come up smi - ling in an
been? A..... pol - ka? Shall we dance it? You'd
rest. He..... puts it much more clear - ly, and
well?" He..... say, "Chère Ma - de - moi - selle I

id - i - ot - ic way, And then they.... sort of
like to? I'm so done— Er what do you say to
now I seem to see Why all the..... men I
do not like ze dance. I tell you.... lit tle

stut - ter..... and in - va - ri - ab - ly say:—
sup - per Cham - pagne— lob - ster— rath - er fun?"
meet pre - fer to just sit out with me.
sto - ries, hein, of what we see in France!"



Little Miss Nobody.

Nº 31. SONG — (ELSIE.) "WEE LITTLE BIT OF A THING LIKE THAT."

Words by
PAUL A. RUBENS.

Music by
WALTER E. RUBENS.

Quickly.

VOICE.

PIANO.

f

Slowly.

1. A pus - sy cat sat by the
2. A ro - mant - ic and staid tab - by
3. This pus - sy once went to a

p

fire, ... A - pur - ring for all she was worth, ... It was
cat ..... Went and mar - ried that pus - sy one day, ... But I
ball, ... A ve - ry dis - ting - uish'd af - fair, ... They had

com-mon - ly sta - ted that she ..... Was the hap-pi - est pus - sy on
fear that the wernt on good terms, ... For she was so dread - ful - ly
built a mar - quee on the tiles, ... And ev'-ry smart cat would be

earth. ..... She. was sit - ting there think - ing of him, ... Look-ing
gay, ... But once there ar - riv'd on the scene ..... A
there..... The frocks that she wore were not much, ... But they

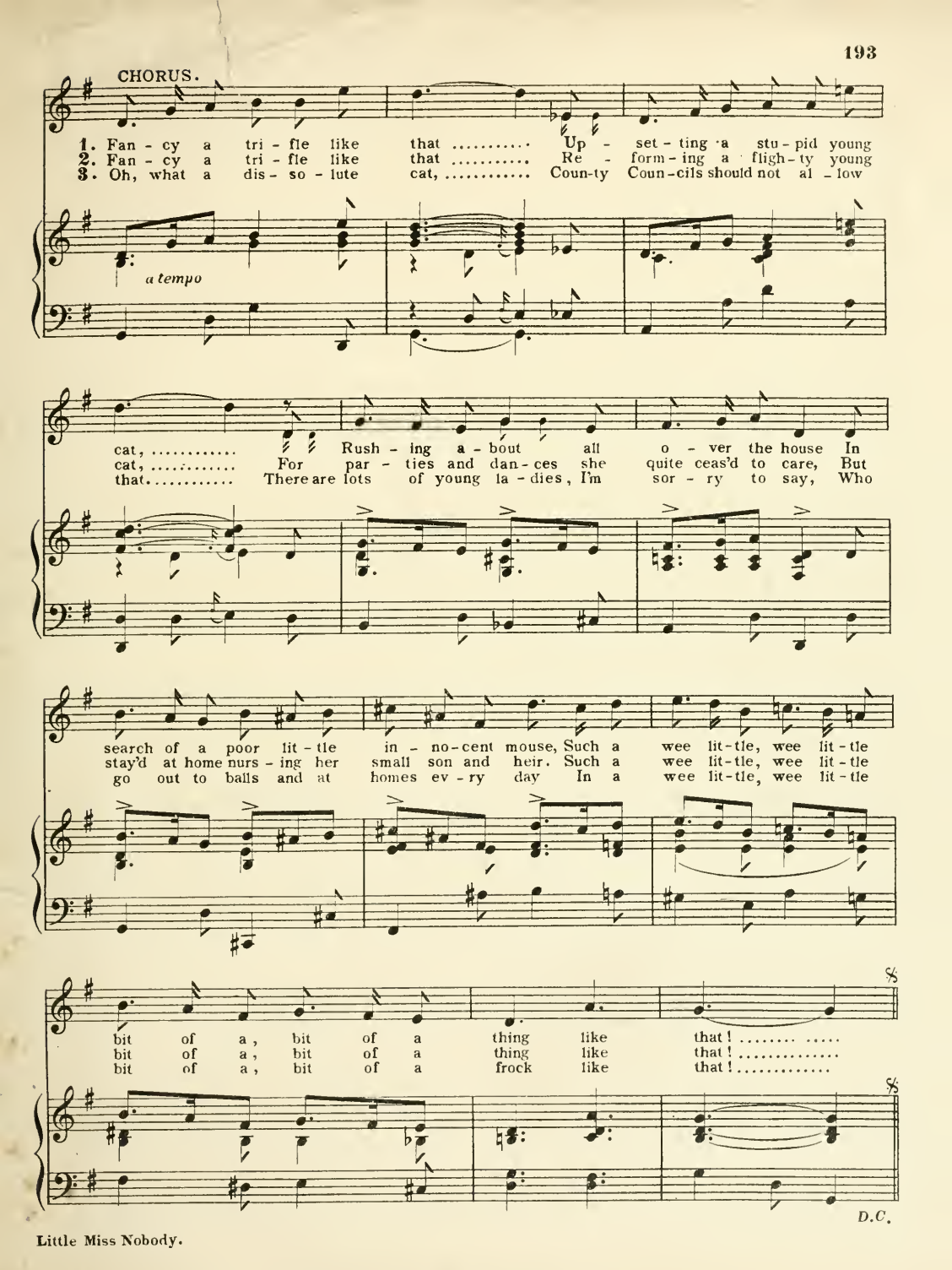
cresc.

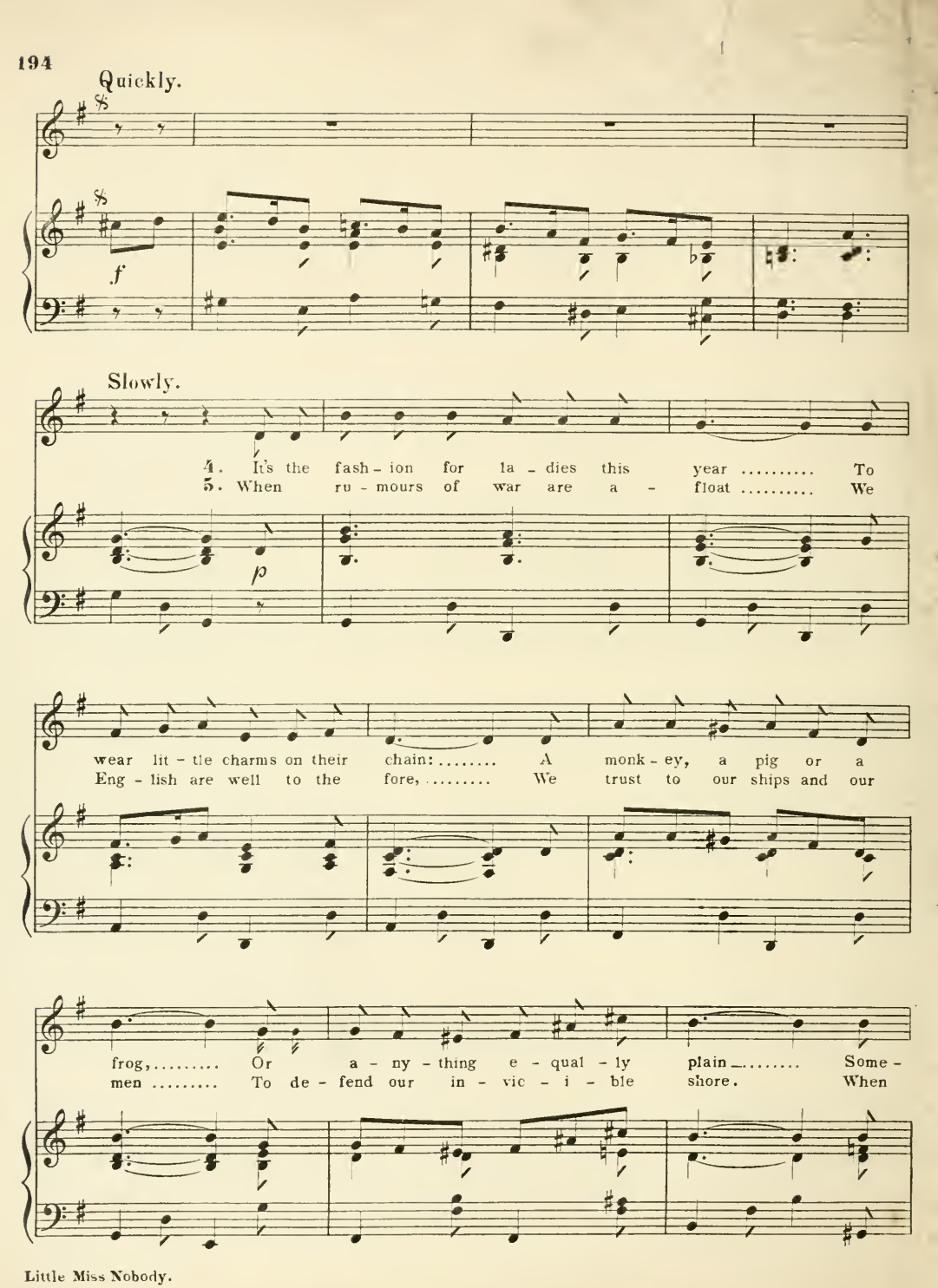
sad - ly pa - thet - ic and mild, ... When she sud - den - ly spied a small
small lump of sil - ky black fur ..... A lit - tle boy kit - ten, in
sui - ted her style ve - ry well. ..... She was dress'd in a rib - bon of

rit.

mouse ..... Which drove this poor pus - sy cat wild. .....
fact, ... Wich be - long'd ab - so - lute - ly to her. .....
blue, ... And a brooch in the shape of a bell. .....

rit. *rall.*


CHORUS.
1. Fan - cy a tri - fle like that ..... Up - set - ting a stu - pid young
2. Fan - cy a tri - fle like that ..... Re - form - ing a fligh - ty young
3. Oh, what a dis - so - lute cat, ... Coun-ty Coun-cils should not al - low
a tempo
cat, ... Rush - ing a - bout all o - ver the house In
cat, ... For par - ties and dan - ces she quite ceas'd to care, But
that..... There are lots of young la - dies, I'm sor - ry to say, Who
search of a poor lit - tle in - no - cent mouse, Such a wee lit - tle, wee lit - tle
stay'd at home nurs - ing her small son and heir. Such a wee lit - tle, wee lit - tle
go out to balls and at homes ev - ry day In a wee lit - tle, wee lit - tle
bit of a, bit of a thing like that! ....
bit of a, bit of a thing like that! .....
bit of a, bit of a frock like that! .....
D.C.


Quickly.
f
Slowly.
4. It's the fash - ion for la - dies this year ..... To
5. When ru - mours of war are a - float ..... We
p
wear lit - tle charms on their chain: ..... A monk - ey, a pig or a
Eng - lish are well to the fore, ... We trust to our ships and our
frog, ... Or a - ny - thing e - qual - ly plain ..... Some -
men ..... To de - fend our in - vic - i - ble shore. When

-times, if the la - day's a - flirt ..... And her
na - tions dic - tate and de - fy ..... We

cresc.

pas - sion for lov - ers is such,..... On her
ne - ver get fright - 'ned a scrap; ..... Al -

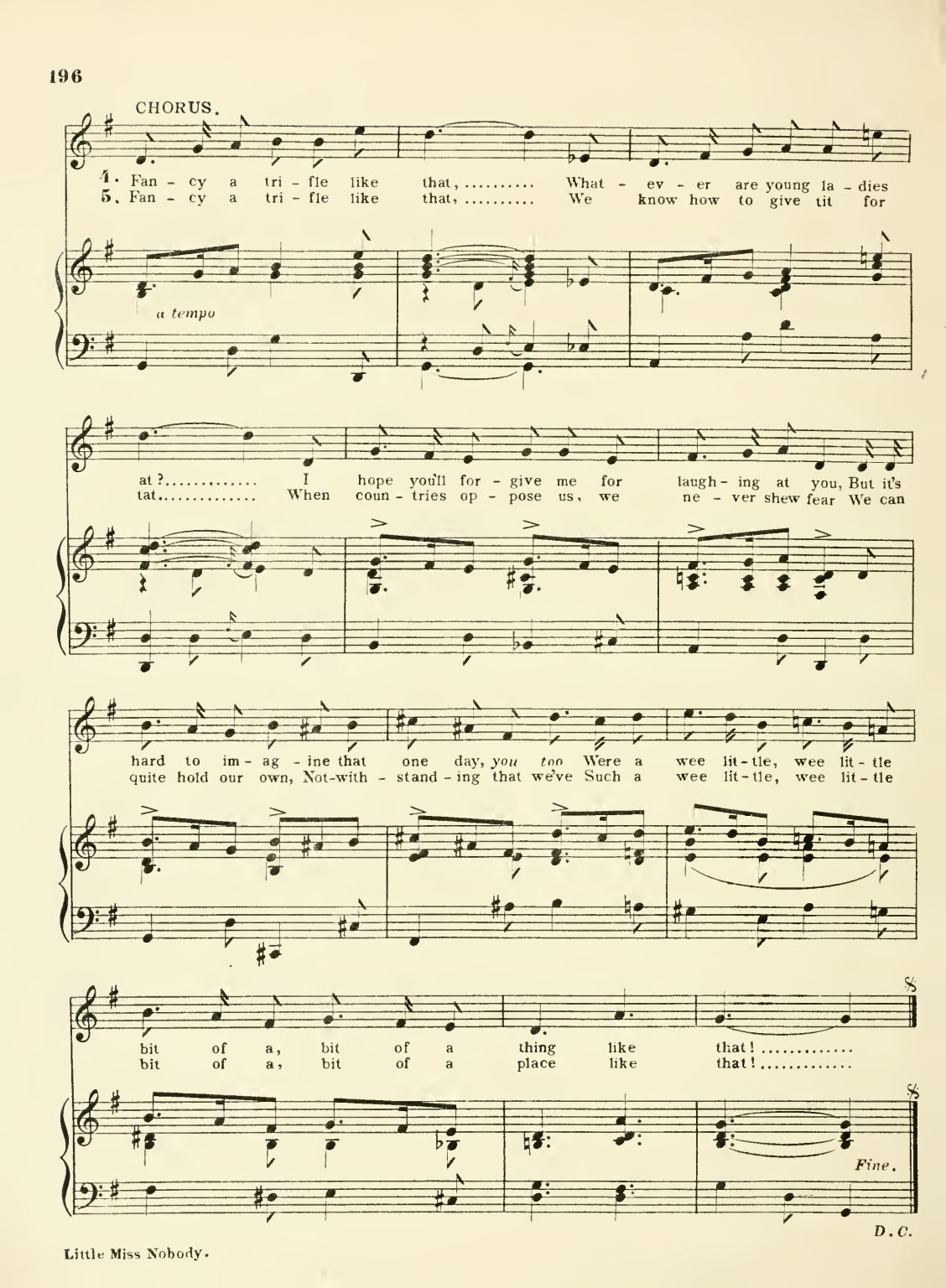
brace - let there hangs a small man, ... I
tho' this great is - land of ours ..... Is

rit.

find men "hang on" far too much. .....
such a wee speck on the map! .....

rit.

rall.


CHORUS.
1. Fan - cy a tri - fle like that, ... What - ev - er are young la - dies
5. Fan - cy a tri - fle like that, ... We know how to give tit for
a tempo
at?..... I hope you'll for - give me for laugh - ing at you, But it's
tat..... When coun - tries op - pose us, we ne - ver shew fear We can
hard to im - ag - ine that one day, you too Were a wee lit - tle, wee lit - tle
quite hold our own, Not-with - stand - ing that we've Such a wee lit - tle, wee lit - tle
bit of a, bit of a thing like that! .....
bit of a, bit of a place like that! .....
Fine.
D. C.

Nº 32. SONG & CHORUS — (GUY.) "HIGHLAND SPORT."

Words by
HARRY TEMPLETON.

Allegro vivace

PIANO.

ff

GUY.

mf

1. The
2. With

Po - ets may sing Of the prai - ses of spring 'Til they
rod and with reel, With my dog at my heel By .....

mf

come to the end of their teth - er, ... But
tor - rent or riv - er I'm roam - ing, ... From

give me good sport Of the true Brit - ish
loch or from lake My ..... pri - zes I

sort Fresh air, a fair..... field, ... and fine
take And tramp my way..... home, ... in the

wea - - - ther. I shoul - - der my
gloam - - - ing. O'er the Tay and the

gun As the ripe gold - en sun Gleams
Forth Where the "Cock o' the North" From the

o - ver the moor and the moun - tain, ...
pipes e - cho o - ver the wa - ters .....

... When fin - ish'd my task, Just a
... And the breeze from the seas Sings a

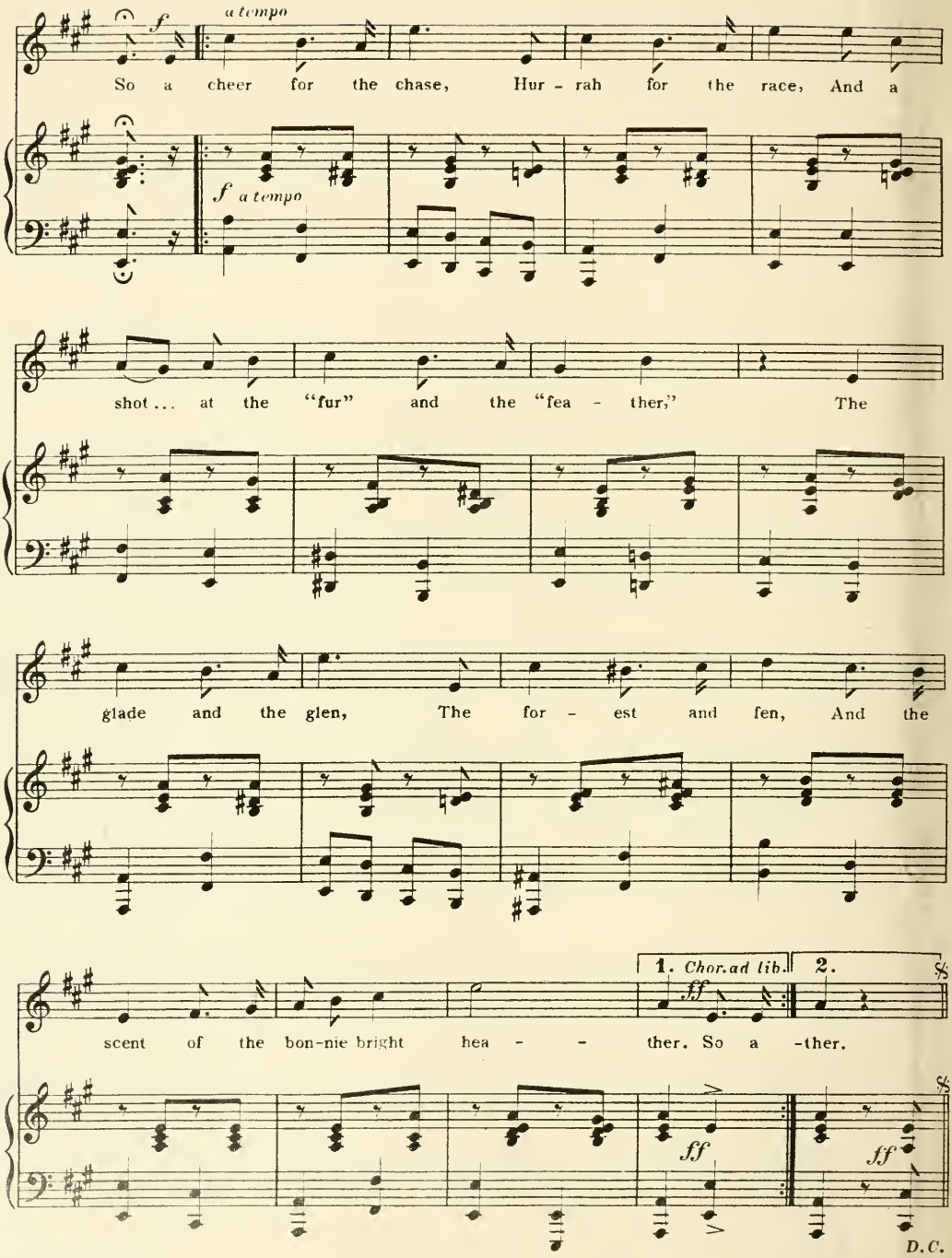
rall.

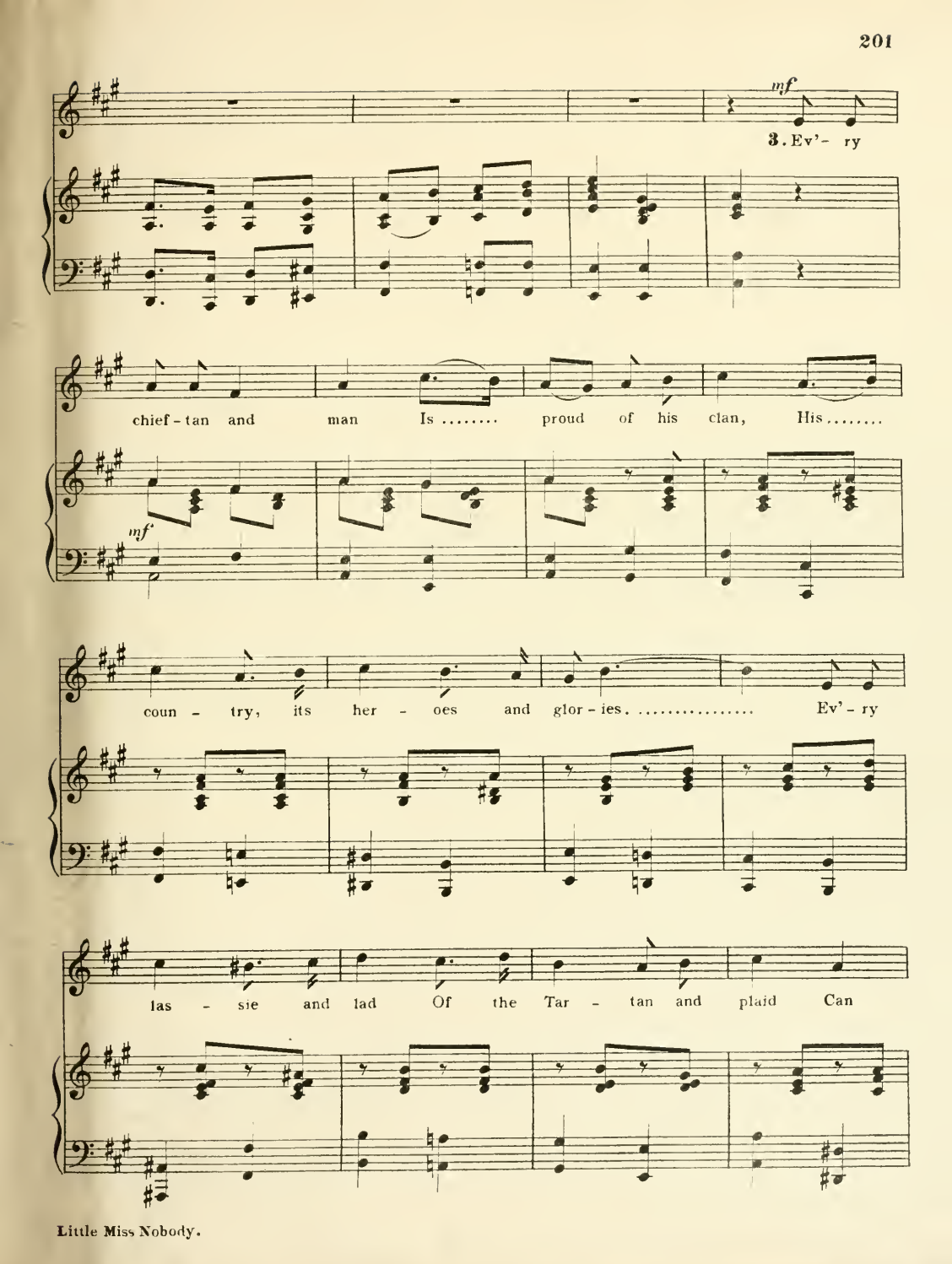
'nip' from my flask And the spray of the
- long thro' the trees And the braw winds .....

cool crys - tal foun - - - tain.
blow from all quar - - - ters.

rall. colla voce

Little Miss Nobody.


f
a tempo
So a cheer for the chase, Hur - rah for the race, And a
f a tempo
shot ... at the "fur" and the "fea - ther," The
glade and the glen, The for - est and fen, And the
1. Chor. ad lib.
2.
ff
scent of the bon-nie bright hea - - ther. So a -ther.
ff
ff
D.C.


mf
3. Ev'- ry
chief - tan and man Is ..... proud of his clan, His .....
mf
coun - try, its her - oes and glor - ies. ..... Ev'- ry
las - sie and lad Of the Tar - tan and plaid Can

sing of its ro - mance and stor - - ies. From its hills and its

dales, Its ..... leg - ends and tales May the spi - rit of sport ne-ver

se - ver..... Let its praises be sung By the old and the

rall.

young, "Here's tae Braw Bon - nie Scot - land for ev - - er!"

rall. colla voce

f *a tempo*

So a cheer for the chase, Hur - rah for the race, And a shot at the

f *a tempo*

"fur" and the "fea - ther," The glade and the glen, The

rall.

for - est and fen, And the scent of the bon-nie bright hea - - ther, the

rall.

hea - - - ther. So a - ther.

rall. molto

1. *a tempo* *Chor. ad lib.* *ff*

2.

a tempo *ff*

sf

sf *Fine.*

Nº 33. SONG — (GUY.) "WHY SHOULD WE PART?"

Words and Music by
ARTHUR E. GODFREY.

Andante moderato.

VOICE.

PIANO.

f *p*

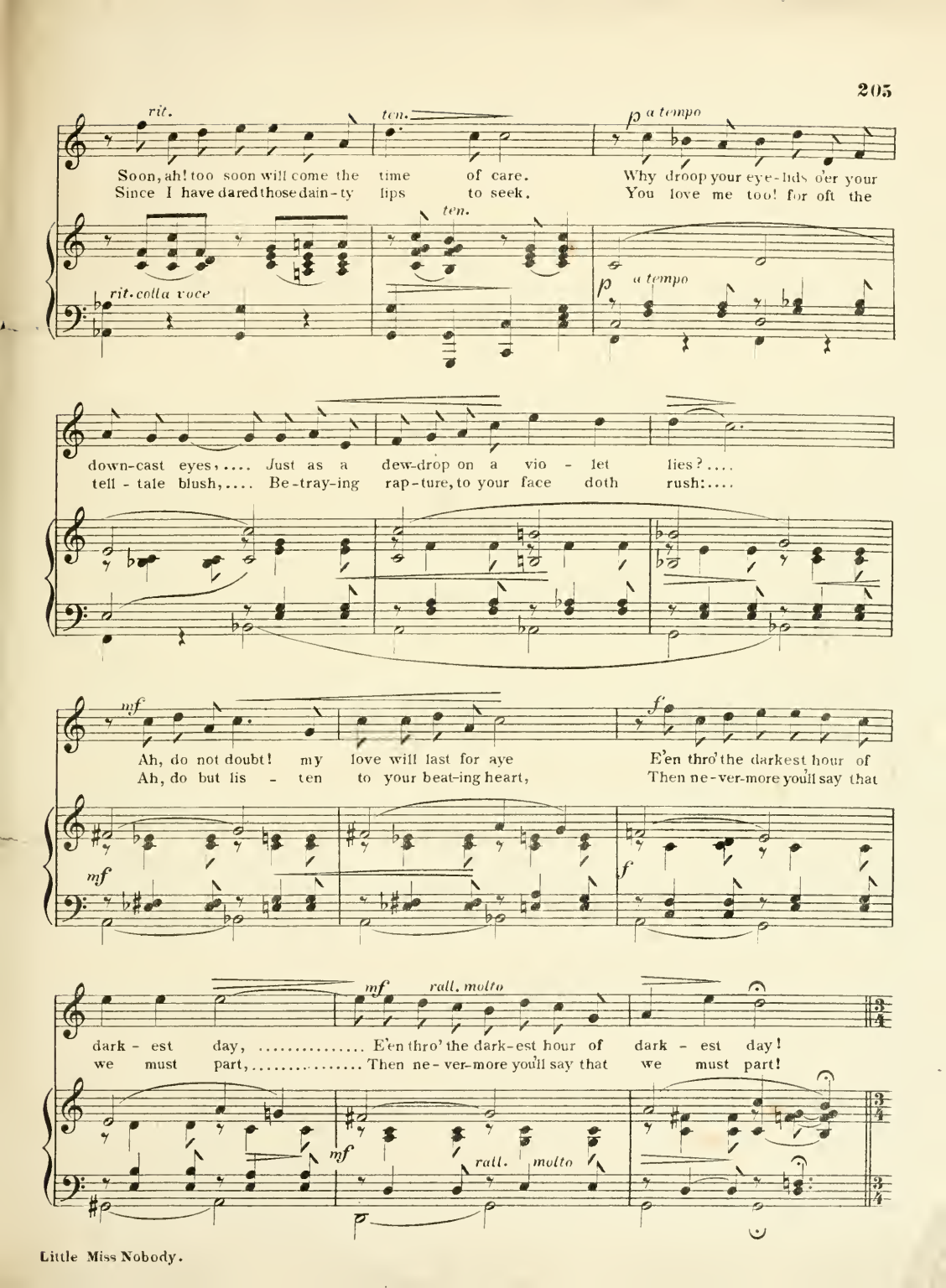
mf *espressivo*

Why should we part! when life to-geth-er seems ..... Full of sweet bliss we
Why should we part? I can-not let thee go, ... Now that I know what

on - ly find in dreams? Why, then, re-fuse the joys of life to share?
'tis to love thee so; Since I have dared to kiss that blushing cheek,

cresc.

cresc.


rit.
ten.
p a tempo
Soon, ah! too soon will come the time of care. Why droop your eye-lids o'er your
Since I have dared those dain-ty lips to seek. You love me too! for oft the
ten.
rit. colla voce
p a tempo
down-cast eyes,.... Just as a dew-drop on a vio - let lies?....
tell - tale blush,.... Be-tray-ing rap-ture, to your face doth rush:....
mf
f
Ah, do not doubt! my love will last for aye E'en thro' the darkest hour of
Ah, do but lis - ten to your beat-ing heart, Then ne-ver-more you'll say that
mf
f
mf rall. molto
dark - est day, ... E'en thro' the dark-est hour of dark - est day!
we must part,..... Then ne-ver-more you'll say that we must part!
mf
rall. molto

Grazioso.

p

Lov- ing, ev - er lov - ing as the years roll by,..... You and I.... to-

pp legato

cresc. *poco* *a*

-geth - er.... 'neath a cloud - less sky;..... Lov - ing, ev - er lov - ing, un-til

cresc. *poco* *a*

poco *passione* *f* *rall*

life is o'er, ... Love will live for ev - er, live for ev - er-

poco *f* *rall colla voce*

ff

-more! ..... ev - - er - more! .....

rall *ff* *rall.* *sf* *Fine.*

D. C.